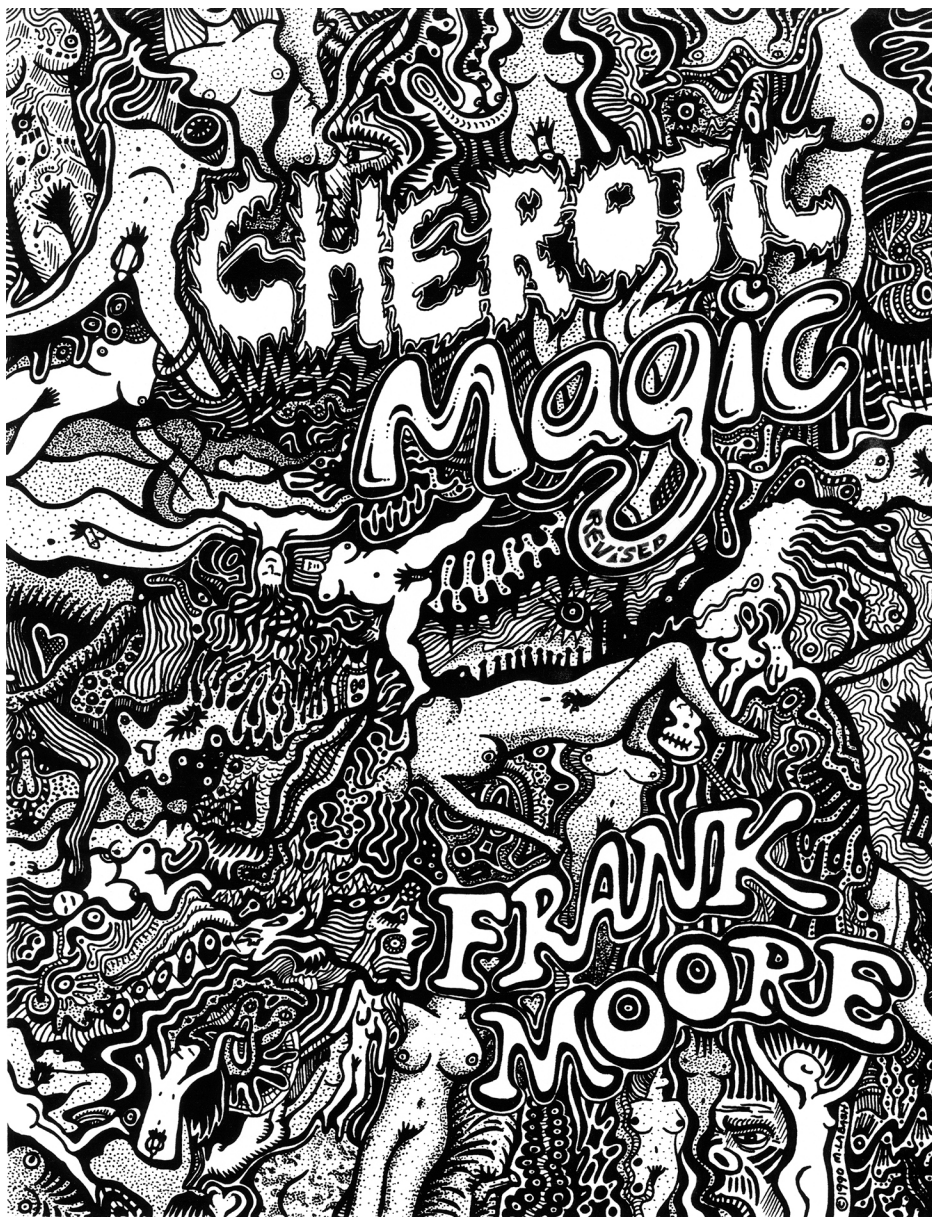




CHEROTIC MAGIC

REVISED

FRANK
MOORE



Original cover for the photocopied edition by Michael LaBash.

Other books by Frank Moore:

Art of a Shaman

Chapped Lap

Deep Conversations In The Shaman's Den, Volume I

Frankly Speaking: A Collection of Essays, Writings and Rants

Skin Passion

Cherotic Magic

by Frank Moore

© Inter-Relations 2015

All rights reserved.

ISBN-13: 978-1515240181

ISBN-10: 1515240185

Book design and illustrations by Michael LaBash.

Inter-Relations

PO Box 11445

Berkeley, CA 94712

Printed by CreateSpace, An Amazon.com Company.

CHEROTIC MAGIC

REVISED

PUBLISHED BY
INTER-RELATIONS
P.O. BOX 11445
BERKELEY, CA 94712

BY **Frank
MOORE**

COPYRIGHT 1994 BY FRANK MOORE

CHEROTIC MAGIC IS AVAILABLE BY DIRECT MAIL-ORDER
FROM THE PUBLISHER AT THE ABOVE ADDRESS.
PAYMENT OF \$15.00 PER COPY SHOULD ACCOMPANY
ORDERS. THE ABOVE PRICE INCLUDES BOOK-RATE
POSTAGE WITHIN THE UNITED STATES.
MAKE CHECKS OR MONEY ORDERS
PAYABLE TO INTER-RELATIONS.
WHOLESALE RATES AVAILABLE ON REQUEST.

CORRESPONDENCE FOR FRANK MOORE OR REQUESTS
FOR INFORMATION ABOUT HIS CHERO COMPANY'S
UP-COMING PERFORMANCES SHOULD BE ADDRESSED
TO FRANK MOORE AT THE ABOVE ADDRESS.

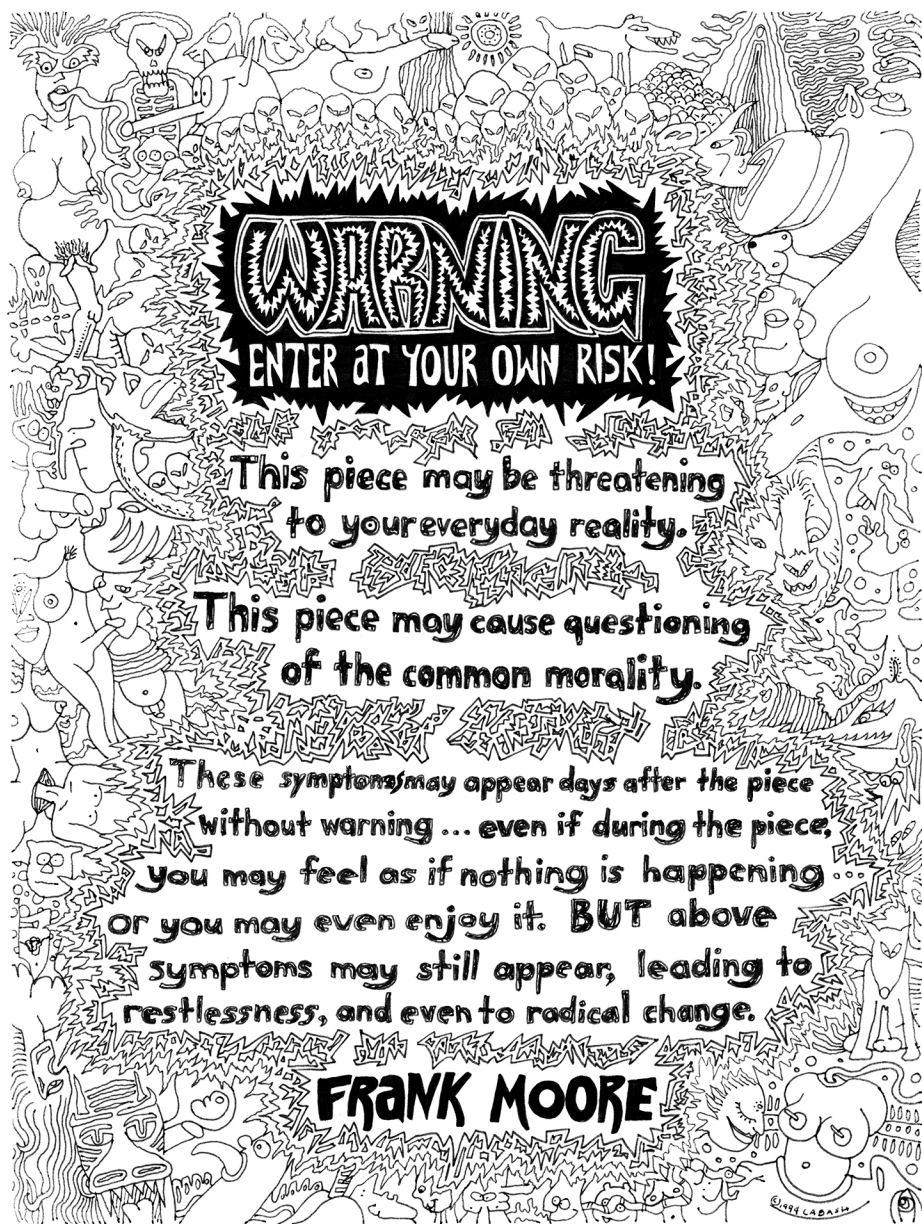
COVER
AND ILLUSTRATIONS
BY **LABASH**
©1994 LABASH

PUBLICATION HISTORY

The first edition of *Cherotic Magic* was published by S/R Press in 1990. This edition included the index, Magical Secrets and Deceptions sections compiled by Kyle Griffith. Also included was *Caves*, which was originally created, at the behest of Karen Briede, a gallery curator in Denver, Colorado for a Frank Moore performance tour in 1987 as a pamphlet to be sold at performances. *Cherotic Magic* was published as a photocopied spiral-bound book. Inter-Relations re-published this version in 1993.

In 1994, Inter-Relations published *Cherotic Magic Revised*. This edition added new text by Frank, the Centers & Triggers section and new additional drawings by LaBash. *Caves* was not included in this edition. This edition was also published as a photocopied volume but with a fabric glue strip binding.

This new edition of *Cherotic Magic Revised* is identical to the second edition except we have again included the complete *Caves* and an additional piece written by Frank for *P-Form Magazine* in 1989, "The Magical Act of Doing". "The Magical Act of Doing" was later turned into a handout that Frank gave away at his performances during the last several years of his life. This is the first time *Cherotic Magic* has been printed as a paperback book.



WARNING

ENTER AT YOUR OWN RISK!

This piece may be threatening
to your everyday reality.

This piece may cause questioning
of the common morality.

These symptoms may appear days after the piece
without warning ... even if during the piece,

you may feel as if nothing is happening ...
or you may even enjoy it. BUT above
symptoms may still appear, leading to
restlessness, and even to radical change.

FRANK MOORE



Table of Contents

<i>Preface: Beginning/Closing</i>	2
Chapter 1: Apprenticeship	
Section 1	5
Section 2	7
Section 3	11
Section 4	15
Chapter 2: Chero	
Section 5	18
Section 6	25
Section 7	30
Section 8	33
Section 9	36
Chapter 3: Bodyplay	
Section 10	50
Section 11	54
Centers & Triggers	58
Section 12	72
Section 13	74
Chapter 4: Reality Shaping	
Section 14	76
Section 15	79
Section 16	83
Section 17	90
Section 18	96
Section 19	99
Section 20	104
Section 21	120
Chapter 5: The Healing Web	
Section 22	124
<i>Subject Index</i>	131
<i>Magical Secrets</i>	143
<i>Deceptions</i>	150
CAVES: a book for a performance tour	152
Eroplay in Life and Art	154
Wrapping/Rocking	166
Magical Art	170
The Magical Act Of Doing	181

PREFACE

Beginning / Closing

This book is being written as you are reading it. You are writing it as much as I am. It is written by life, by our relationship, by the relationship between you and the living reality. All of this is explained in the text. It is a living book, always changing as you read it, spiraling ever deeper in dimensions of meanings. The subjects keep changing as your life expands in all directions while you remain still at the center of the web of all possibilities, sitting calmly in the seat of the ultimate responsibility.

This book is a long poem. I wrote it for my apprentices as they lived through the first rings of the spiritual training. This book was written by their lives to break through into the universals. This poetic occult manuscript was begun for Luna Griffith, but after five sections, she totally disappeared within life death crisis breakdown. She only reappeared three years later with a happy life with her husband Kyle Griffith. Because of them, this volume was published and is in your hands.

During those three years, this living poem continued writing itself within the dynamic relationships of a mythic school, THE UNIVERSITY OF POSSIBILITIES.

What is this manual about? At first, it looks like it is about the relationship between an apprentice and a master teacher in an intense journey into the magical secrets of reality alchemy. This level is true. But suddenly the apprentice turns into you, and the teacher turns into your lover, the magical other. The apprenticeship transforms into your relationship to life. This reveals the powerful creative force of universal trust and deep love. The student/teacher relationship transmutes into your every relationship. And now the magic other melts into you, back into you, melts into the original being who we have been forgetting that we are, denying that we are. Suddenly, the relationship is the love affair between living awareness and ultimate reality. This trusting, lusty love affair is the key to save this planet.

This book is written for this culture, for this time. Any book on magic is poetic, requiring keys to unlock the deeper treasures of meanings. Many of these keys are cultural and are cast in time. This is why it is important to create magical works for this culture in this time frame.

Every attempt has been made to write this as directly, as clearly, as down to earth as possible. But magic is poetry. For reasons which are discussed in the text, it is impossible to logically, rationally grasp or understand magic fully intellectually or by reading. It is only by physically absorbing it into your body by living within the magic that it can be fully grasped. In the text, it is stated that by reading this book, you absorb just one-sixth of the information contained within it. Rereading it again and again will expand this informational base because the book is alive ... you are always writing it.

For about a year, I have been guiding people personally through the book in INTRODUCTION TO CHEROTIC MAGIC. Within this 10-session journey I could bring out the magical keys hidden in the dense poetic mass, keys directly cast for that person's life, thereby greatly expanding the magical effect. Some people, after this 10-week training period (*) went on to be apprentices. But for most, this introduction to the backstage of living existence became a highly personal exploration of dimensions long half-hidden in their lives, using me and this book as a channeling medium.

Unfortunately, for reasons discussed in the text, the number of people who I can take through the INTRODUCTION, and, to a much greater degree, who I can take on as apprentices, is very limited indeed. This is one of the reasons why this book has been published. However, if you wish to work directly, personally with me within the INTRODUCTION, you should call (510) 526-7858 to speak to Linda.

In reality, this is a first volume of a bigger work that is being written within the apprenticeship. This volume contains the basic principles of magical creation and relationship. The next volume is moving to reveal the secrets of deep love.

Frank Moore, August 1990

(*) Or in the case of people coming from outside of the S.F. Bay Area, 10 days.



Apprenticeship

(SECTION 1)

Let us start this expanded edition with some definitions. Chero is the physical life energy. I created the word “chero” by combining “chi” and “eros”. Magic is the science/art of nonlinear change. In cherotic magic, it is the practical focus of the person to reshape reality into more humane forms by using the magical dynamics of relationships.

We will use the ritual of magical apprenticeship as our entering point into an exploration of “reality shaping”.

This process of apprenticeship is rooted in the creation of the human mind. It is a private ritual of conveying the nonrational, non-logical, nonlinear magical knowledge.

Such knowledge cannot be conveyed in words. It can only be conveyed through experiences in the Cave of Lila. (Lila means illusion, play.) So what is written in this is not the knowledge. This is like “Cliff” notes.

The private ritual of apprenticeship is very long ... usually taking several years to accomplish. On the surface, the ritual appears to be a teacher (a master, a shaman, a guru) handing down secret sacred



knowledge to a student (a novice, a disciple, an apprentice) so that the student can use this knowledge and convey it to others who are worthy.

However, the truth is deeper than this. Both the teacher and the student are simply two poles of a channel. The knowledge itself uses this channel, created by the ritual of apprenticeship, to evolve the human mind/spirit further.

It has been hard to do this ritual of apprenticeship in the modern western society. I and other teachers have found this to be so. In this culture, there is an illusion that “the individual” is the center of reality. “The individual” has to develop to his full potential by learning skills and gathering tools. “The individual” does this by using relatively short bursts of time-energy. He uses his potential to gain, to try to gain, his wishes and desires for both himself and others.

The reason why the ritual of apprenticeship is hard to conduct in the western society is the student comes into the ritual thinking it is a spiritual magical car repair class. He thinks he will learn tricks, skills, useful knowledge from a master magician that he then can use in the world. For this reward, the student is willing to buckle down for a couple of months or a year and do what the master says.

But after a short time, it starts being clear that the process is not what the student had thought it was. That is when nine out of ten students in the West walk away from the ritual. There comes a stage at about a year into the ritual where the student grasps certain tools, concepts, and skills which he can use in life.

At this point, to the western student both the teacher and the ritual seem silly or contrived or like a nest to be left. He leaves just when the real knowledge is only beginning to act through the ritual.

This ritual came from a world in which there was no time frame, no time limit. There was nothing more important to do. The students entered the ritual when they were between 13 and 16 years, roughly. They were picked either by the shaman or by the gods. The shaman was the master of the students, but not the master of the ritual. The knowledge was the ritual master. The shaman guided his students into the state of controlled folly where the knowledge could be manifested through their bodies so that it could evolve the human mind/spirit.



(SECTION 2)

There was a time in the human past when what now are known as the separate fields of art, religion, and psychology were all united in a magic knowledge. This magical knowledge guided the evolution of the human mind. This was accomplished by combining two separate realities within magical rituals.

Rituals are pods in which the dream reality can coexist directly with and within the physical/material reality for relatively brief periods of time. This intercourse of realities caused the human mind to develop, to evolve. But humans focused their minds on conquering the physical/material reality. This was at the expense of developing the human dream self. Humans focused the magical knowledge on physical survival. The magical knowledge became a tool. The tool started to lose its magical quality, becoming an instrument of power.

The human mind evolved to its physical/material limits. However, the dream side of the human mind has weakened because of this physical/material focus.

It has become increasingly important to reintroduce the magical knowledge as an active guiding principle into the human awareness. This is done by performing magical rituals.

To do this, a way has to be found to convey the magical knowledge in the western culture. Many who have discovered the magical knowledge on their own have tried to find, to invent, to be led to this way of conveying the magical knowledge.

The way of conveying the magical knowledge is apprenticeship. It is a very long ritual, requiring years to perform. Apprenticeship is a process of seven sections. Unfortunately, as I and other teachers

have found out, even one section is beyond the western time frame. To try to get past this limited time frame, I have broken the ritual into twelve flexible segments. There are seven active rings of ritual and of teaching. The first ring is actually to allow both the shaman and the would-be apprentice to find out if the would-be apprentice has been called by the magic for this work.

The Cherotic Apprenticeship is an experiment in how to do the magical training in the modern culture which is actively hostile to the magical work. The modern western concept of the student's doing magical work is based on the student's "choosing" the magical work, the path, and the teacher. This concept makes magical work much more dangerous than it was in the tribal cultures. This is because the concept of individualistic choice sets the student up for the very destructive pattern of, every time a spiritual crisis hits, reevaluating, judging, deciding again to recommit to do the apprenticeship ... trying to make life/career choices about how the apprenticeship fits into the student's life plan/picture.

All of this creates the extremely dangerous false myth that the student is on this particular path, is with this particular teacher because the student chose it, because the student has judged the path/teacher was/is right to/for the student, because it will take the student where the student wants to go. This sets up a "renting" dynamic ... where the student "rents" the path/teacher for just as long as it looks to the



student like the path/teacher will take the student where the student wants to go. It is renting a thing. This false myth would infect the whole ritual with judgements, control, individualistic focus, and linear time ... and disrespect of the magic, the teacher, the ritual.

The student does not choose/pick the path or the teacher that can guide this particular student. They find him ... the magical path calls the student, giving him his personal teacher. I as a magical teacher do not choose/pick my students. I train the people whom the magic gives me.

At the beginning of each ring, I as a shaman give the student a definite time period that the ring will last. At this point in each ring, the student signs a pact to give her complete and total trust to the teacher for the duration of the ring.

This trust has very little to do with the teacher. Instead, this trust is a powerful act of will on the part of the student, her key to the kingdom of all possibilities. This trust is the fuel which drives the ritual. The maintaining at the highest level of this trust is the most important responsibility of the student in the apprenticeship. Breaking this trust during a ring invites the most serious of dangers.

At the end of each ring, I as the shaman examine the student's will and trust in order to see if he is ready, willing, and worthy enough to take on the deeper levels of trust, vulnerability, and responsibility needed for the next ring. If the student does not have these needed qualities, the Ritual of Release is performed. The Ritual of Release can be only performed either at the end of a ring or when the Time of Trial fails to reach completeness. This ritual safely returns the student to "normal" life from the "magical" life.

However, if it is decided by the teacher that the student is ready and worthy to go onto the next ring, the student will be sent on the Time of Trial that will prepare the student for the next ring. The student will be given by the shaman a series of ritualistic tasks to perform during this Time of Trial which are necessary to be completed before the student can enter the next ring.

If the Ritual of Release is performed, the student will find that her grasp of the magical knowledge will quickly fade. But this ritual prevents the dangers which would be created if the student had broken

her trust during the apprenticeship.

The heart of the apprenticeship is the Cave of Lila. During the apprenticeship, the Cave of Lila will be created by the relationship between the teacher and the student as two poles of energy. Both poles are equally important in the creation of the Cave of Lila; but each has a unique role to play. At a special time in a special place, they go together into hiding. What is created in this secret place is a port through which other realities flow into this one. The Cave of Lila is a reality-travel machine.

The teacher is the master of the student, but he is not the master of the Cave of Lila. The magical knowledge is. It guides the teacher as he guides the student. The Cave of Lila lies outside taboos, morals, and limits. The student should take everything in the Cave of Lila seriously, no matter how silly, trivial, or unimportant it appears.

This environment of controlled folly tricks the student who is not focused on her responsibility of trusting the vital nature of the magic. What such a student is left with is a mess of trivial and amoral goings-on which her mind, with the powerful support of the outer social world, belittles.

This undermining influence on the apprenticeship from the outer social order is one of the differences between doing this magical work in our western culture and doing it in a primitive tribal culture. In the tribal culture, everyone saw the magical work as the most important factor in their very survival. In our modern western culture, magical work is seen by society as a strange form of subversion.

This is the main cause of the termination of the trust and the apprenticeship by a student within a pact of trust. Such a termination is the most dangerous event that can happen to the student in the apprenticeship.

This is because the whole apprenticeship is a journey through a series of tunnels. While within a pact of trust, the two travelers are within a tunnel. If the student cuts the rope of trust that links her to the teacher, the student will be in darkness. The teacher will not be able to help her.



(SECTION 3)

The process of apprenticeship is about transportation and transformation. The process is an ancient ritual of altered experience. This ritual has seven stages:

1. Taking apart of the “normal self” and “normal reality”.
2. Playing with illusions which are pieces of reality.
3. Finding new connections, new links, new relationships - heating up reality.
4. Becoming a channel for magic.
5. Creating a personal myth.
6. Transformation.
7. Melting of realities.

The apprenticeship is a full-time life ritual for the duration. Although in the Cave of Lila taboos and limits are being broken, the

ritual is the student's whole life during the apprenticeship. The ritual is going on behind the student's everyday life. It goes on in secret, in hiding.

The magical knowledge will start affecting the student in every way from the hidden place. This effect cannot be used by the student as a personal tool. But if the student has a disciplined openness, this magical effect will guide him to and through an ever-expanding potential.

Unfortunately, the western student does not have the basic discipline coming into the apprenticeship. We have talked about the western limited time frame before. But the western student has been fragmented from his true worth and from the true magical power of his every action and nonaction. He has been sold the myth of individualism ... of finding, developing, and protecting his own personal potential, "space" control. As a result, he acts like (because he thinks) he is not worth very much, like what he does really is not that important. So he is very sloppy in his actions, very seriously harming himself and others. He usually thinks the reason why things are not working out is because he has given too much, or he needs more control, or something is lacking in him.

The relationship between the teacher and the student is a symbol for all relationships. It is a very concrete, flesh-and-blood, human, down-to-earth symbol. The relationship of the student and teacher within the Cave of Lila is a relationship of lovers. It is an unromantic love. It does not conform to the rules and the goals of a love relationship in the outer reality.

But it is an intensely personal, intensely vulnerable relationship. It is what all human relationships are ruled by if the shit would be cut away. Because of this, if the student would use this love relationship in the cave as his focus, it would powerfully affect all of his relationships in a chain reaction.

The western student shortly into the apprenticeship will run into a wall that usually knocks him out of his will, out of his power, out of his committed agreement. This wall has nothing to do with the taboos broken within the cave. The cave is an altered reality where taboos of the normal reality can be safely broken very much like within a dream.

The wall is the student not seeing how important he is and how important and powerful each action and nonaction is. The student starts coming late to the cave, starts letting the normal reality block out the cave reality, starts not coming to the cave for “good” rational reasons. He starts belittling his will, his actions, his integrity. He believes his word, his influence on others and on his own reality is nonexistent. So he sinks into being a victim, into being sloppy. The teacher then becomes a foe onto which the student projects fears and doubts.

In reality, the student is very important. The student is picked for his potential, for who he really is. The teacher opens himself to the student. When the student is away from the cave, the teacher is busy preparing material for the student ... busy building his cherotic



energy within him to create the magical link of two realities in which he and the student can dwell. He looks forward to his student coming. All of this places the teacher in a very vulnerable position. But this vulnerability is the secret of the teacher's magic. This is "erour" – the vulnerable strength.

If the student does not come to the cave, or if he comes without a serious intent, it will put the teacher in grave danger because he has to absorb the cherotic energy back within him. It will also derail the apprenticeship, requiring great pains to put it back on track again.

For all of these reasons the student should avoid this wall. The teacher cannot prevent the student from hitting the wall because it occurs when the student is away from the cave. It is only the student's will and discipline that can keep the student from the wall.

The wall exists in the normal reality also under the guise of individualism. The wall keeps the student from his personal power. If in the apprenticeship he can avoid the wall, then in the normal reality the wall will fade, and he will find himself empowered. But the modern normal reality is very hostile to this personal power. It will put everything imaginable in his way ... from doubts and fears to burning down his house. It will make the apprenticeship very uncomfortable. But if the student uses the apprenticeship, the cave, and the teacher as his focal point, he will gain a happy life.



(SECTION 4)

The apprenticeship is about learning how life works. Learning and understanding are two different events. Learning will begin from the first moment of apprenticeship. Understanding will come only in the later stages of the apprenticeship. Because of this, the student should be prepared to learn, but also should be prepared to not understand for a very long time. This not understanding may be very uncomfortable. The student should be willing to live with this discomfort.

There is a maze of myths, illusions and lies about how life works, what life is about. This maze is fragmentation.

The apprenticeship is a battle, an underground war against fragmentation. The battle is on all realities. The controllers have always tried to fragment us. Fragment us from each other. Imprison us in islands of sex, color, religion, politics, classes, labels, etc., etc., etc., etc. They fragment our inner worlds. They blow our individual realities apart and play the pieces against one another. They are us, or a part of us. They are the controllers, the politicians, the sexists, the women's libbers, the pornographers, the censors, the moralists, the church, the media, the businessmen, educators, the victims and the powerful.

They are us. They have divided us from our power, from our beauty, from our lust for life and pleasure. They have divided us from most of reality: divided dying from living, sex from living, sex from pleasure. We are kept in boxes of fear, of mistrust. We are kept waiting – kept waiting to do what we want, waiting for enough money, enough schooling, for everything to be right. We are kept waiting and protecting and hiding and suffering.

One of the myths of fragmentation is that one of life's goals should be to be comfortable and safe. The lie says you should be comfortable and safe because you are too weak to attain anything else. The lie is that the individual will be fatally hurt if he pushes beyond what is comfortable and safe. The lie says if you feel uncomfortable and unsafe, something is wrong or bad. You should pull back into the dulling safeness.

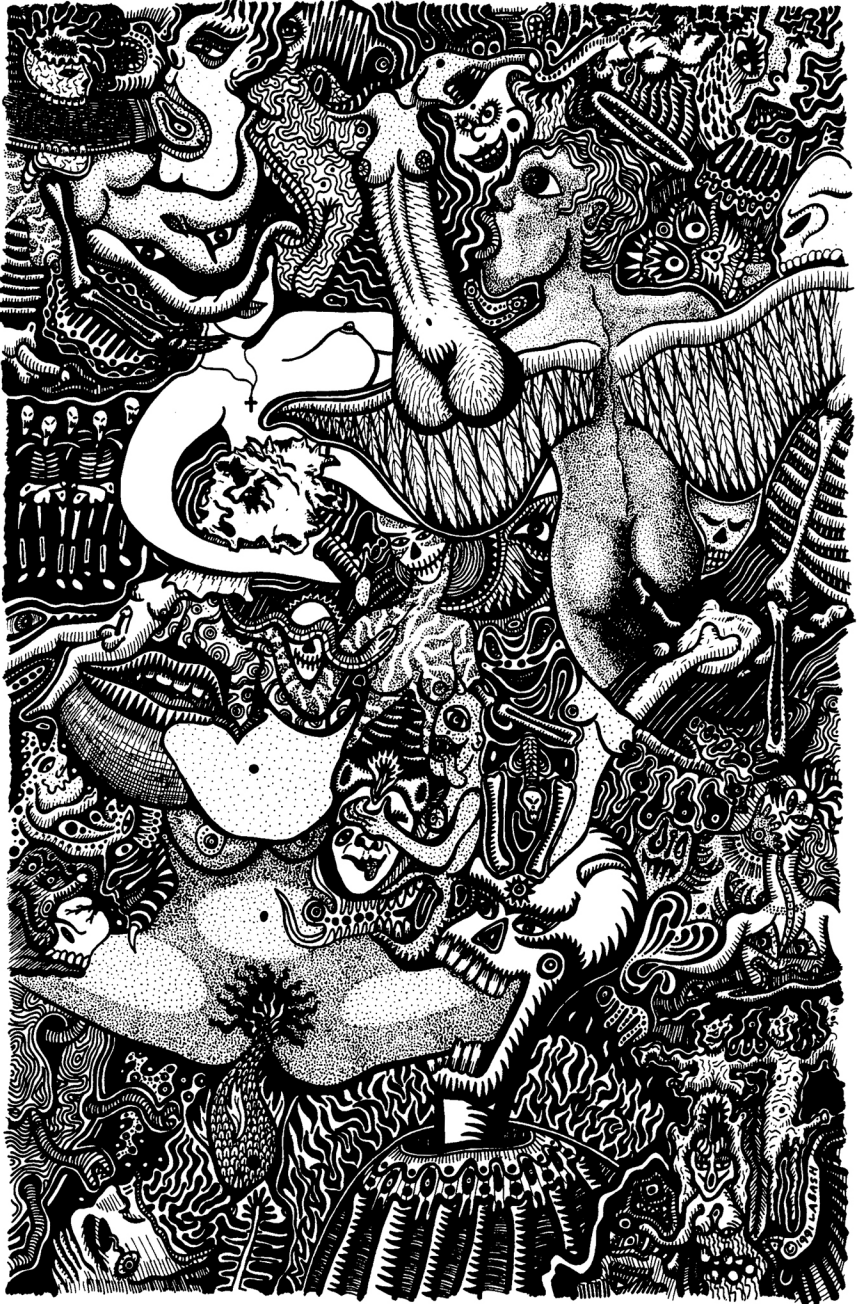
A free life is not as hard as the lie of fragmentation makes it out to be ... and the unprotected individual is not as weak. To be truly

alive, truly free, truly happy, you must be willing to risk and to keep on risking. You must be willing to be uncomfortable, to be hurt, to put yourself completely into vulnerability. If you do this, you will be uncomfortable and even hurt. But you will not be destroyed. What you will be rewarded with if you stay in the area outside the normal safeness is a self-confidence that is many times stronger than fragile comfortableness.

It is important to understand the nature of the general plot of fragmentation, the combine plot ... or as the American Indians call it, Wasichu, the Fat Stealers ... the plot of life denials.

I took the word “combine” from the novel *One Flew Over the Cuckoo’s Nest* by Ken Kesey. In the book, the combine is a fear machine network which secretly installed pacemakers of fear, doubt, and mistrust in almost everyone in childhood. This made people much easier to control. It isolates people into cells padded with fear and doubt, making the people part of the combine. There are some misfits whom the combine missed with its fear pacemakers. In others, the fear pacemakers blow their fuses. These people without the fear pacemakers are very dangerous to the combine because if they are not checked, destroyed, discredited, isolated, or enfolded into the combine, they can show others how to blow out their own fear pacemakers, can show others how to be free humans linked to other free humans. The combine rarely has to directly destroy the misfits itself. Just direct eliminations would reveal the existence of the combine. So such direct eliminations are kept to the minimum. The real tool of the combine is a vague sense of uncomfortableness, of inferiority, and of mistrust within the victims of the combine. The setting of the novel is a mental ward in which most of the patients are self-committed. They believe themselves weak, unable to cope with the outside world. They believe the fear comes from themselves, not from the pacemakers. They just have to start believing in themselves, and they could pull out the pacemakers and walk out of the hospital. But every time they reach this threshold of freedom, the combine, by clever remote manipulation, turns up the vague uncomfortableness and mistrust. The victims themselves do the destroying of the misfit either in themselves or that con man pied piper who laughs at their fears and

limits, who shows them the way to freedom. It is the victims who do most of the censoring.



Chero

(SECTION 5)

I started to realize that one of the things that was undermining my work was the English language. There was no word, no name, for the force I was dealing with. This fits the designs of the established powers that are out to isolate and censor us. So my first task was to create a new word. It was eroplay.

Our mind needs labels, words for something to be able to think about the thing clearly. There is such intense physical play, and such a force or energy, and I have labeled it eroplay. But before this, there has not been a word for it. Usually the word sex has been the catch word for people to dump almost everything sensual, romantic, physical, or for showing more skin than usual. Cars are called sexy. Poses that do not show the sex act are called sexual. Wearing certain things, moving certain ways are all called sexual, even when it is not leading to the sexual act – even when there is no intent to have sex.

In magic words have power. To create a word for something is to create the possibility for it to exist in our reality – for it to happen. Even for us who intellectually knew eroplay existed as a separate thing from sex, it was hard before the word eroplay to talk about it clearly, to think about it clearly, and to experiment and play with it without sexual undercurrents and fears creeping in. This was because we had to use words like lusty, sexy and erotic to attempt to talk about it. In our language, all of these words have sexual connotations. In magic, words create. So if you use sexual words for nonsexual playing, the sexual words will set a false sexual confusion. This is why the word eroplay itself is important.

Eroplay is intense physical playing and touching of oneself and others. It is also the happy, playful attitude towards life that comes from such play. Eroplay is not foreplay, even though foreplay is eroplay.

Kids play very physically both with their own bodies and others' bodies. They get turned-on by this play, turned-on both physically and



mentally. This turn-on is not sexual in kids. Studies have shown that babies who are held, touched, and played with are more healthy and alert, weigh more, and have a lower rate of death than babies who are denied this eroplay. Studies also show that old people who live alone, who don't get physical and emotional contact, are less healthy and die sooner than people of the same age who live with others and get that physical contact.

When we grow into adulthood, eroplay is linked to sex, maybe to assure procreation. But there may be different results when eroplay is connected to the sexual orgasm. This difference may be caused by the mixture of chemicals released in the body during eroplay with other chemicals released in the body during orgasm. Foreplay is eroplay, but eroplay is not foreplay. We may need a certain amount of straight eroplay (not connected to or leading to sex) to be as healthy as possible.

Orgasm may start a patterning process in our brain, which is an intense bonding between people. Free love did not take into account this psycho/physical process.

Foreplay leads to orgasm – eroplay leads to being turned-on in many different ways and in all parts of the body – including, but not limited to, physical arousal. It can be different every time. Skin

touching skin seems to be what releases the full impact of eroplay.

Eroplay can be intense. It is like when you rub a puppy on its belly and the puppy goes into a state of rapture, both totally turned-on and relaxed. To use something that is not normally confused with sex, eroplay is the blissed-out, warm, relaxed, turned-on, totally satisfying feeling of a good head rub. The same feeling comes from playing with ears. Eroplay is that intense feeling throughout the entire body.

Sex seems to be connected to mating; whereas the combination of both physical and psychic forces released during and after eroplay seems to be connected more to communication and attracting people to you.

What stops most people from physically eroplaying without connecting it to sex, without sexual undercurrents or expectations, is the inability to see where eroplay ends and sex begins. Foreplay is eroplay, but eroplay is not foreplay. The difference between foreplay and eroplay is one of intent – physically there is no difference. It is the same pleasurable, physical, turned-on feeling.

But there is a difference physically between eroplay and sex. Eroplay is satisfying in itself, in relaxing intensity. There is no build up of pent-up energy in one climactic act. In sex, however, there is a point where foreplay (eroplay) ceases to satisfy and energy gets pent-up and built-up to be released in the sex act. This build up is a clear and broad dividing line between the turn-on of eroplay and sex.

Eroplay starts when the possibility of physical eroplay arises – the possibility of the breaking of the normal rules, social conventions, and morality.

Eroplay is not just physical activity. The possibility of physical eroplay is enough to start releasing whatever chemicals and other forces that physical eroplay will continue to release. Talking and thinking about eroplay will excite, will turn you on, even physically. This seems to be a natural part of eroplay, an innate part.

Eroplay is fun!

Eroplay is innocent and childlike.

Eroplay's focus is on physical enjoyment and pleasure for its own sake. This is one reason why eroplay is taboo in our society where religion teaches physical pleasure for self is bad.

Eroplay connects you more with your own body and with other people. It decreases isolation and alienation. It increases self-trust and trusting of others. It makes you harder to be controlled. This is another reason why eroplay is taboo.

Because the after-glow of eroplay attracts people to you, you get more opportunities in all aspects of your life. And because eroplay relaxes you and gives you more energy, you are in a better position to use opportunities.

Because eroplay is not focused on goals other than physical enjoyment in many ways, and because it does not lead to a mating life, eroplay would be much harder to use to sell products than sex. This is another reason why eroplay is taboo.

Because of all of this, eroplay leads to a definite lifestyle with all these characteristics. The lifestyle looks strangely like the love generation, but without drugs or free sex.

Eroplay is intense nonlinear physical touching, rubbing, licking, exploring for physical pleasure for its own sake. Eroplay is foreplay which is released from the linear goals of reaching genital orgasm.

When I first wrote about eroplay, I lumped both the physical and psychic play and the energy released by that play as eroplay. But that has made it hard to talk about both the energy and the play as clearly as I have wanted to. I have since started calling this attracting, pleasurable, healing energy of excited calmness “chero”.

In the western culture, chero is known as “sexual energy” or as the “sexual urge”. This is because in this culture, adults usually call chero forth by means of sex and use chero mainly for sex. However, sex is just one way to use chero. Moreover, sex is just one of the ways to call forth chero.

Chero is the life force. It is what attracts. Chero is what attracts other people to you. It is what the shamans used to heal and melt other realities into the normal reality. It is what Tantric Buddhists used to reach the higher spiritual spheres. They used the sex act to arouse chero, which they then used in their spiritual quest. Sex is a cherotic act. But chero is by no means simply a/the sexual energy. There are many ways of calling forth chero, and many ways of letting chero direct or guide you.

One of the oldest ways of calling chero up is what I call “vere”. Vere is what most writers would call the use of pain to attain spiritual ends. But vere is no more pain than eroplay is sex. Vere is physically different than the normal pain, releasing different chemical and psychic reactions in the body. Vere and eroplay are related. Because of the crudeness of the language, it is very difficult to explore these realms.

Each of these ways to chero has its own discipline. We are using the discipline of eroplay.

We are now getting into the technical nature of our work. In magic, masks are important. These masks could be created out of material, or paint, or tattoos, or facial expressions. Magical masks are not meant to be a hiding, a covering up, or a protection. Rather, they are meant to reveal, to liberate, to call forth the deep personality which is usually hidden in normal society. They are vulnerable masks.

In our work, nudity is such a vulnerable mask. In itself, physical nudity does not always mean you are vulnerable. But in the context of this work, it takes you out of the social, polite world. It physically changes you slightly (I will get into these changes later). It signifies the



willingness to use every part of yourself in the work ... holding nothing back or in reserve, holding no part too private or sacred not to be used in the work. This is on all levels of your being, from your body to your psyche. Most of my students are now into healing and/or performing. But the work is bigger than these channeling contexts.

Nudity also gives us direct access to the energy channels of the body. In time we will have the access of nudity even with our clothes on. But it will always be easier to arouse chero through eroplay with physical nudity.

In *Caves*, I talked about some physical health and lifestyle advantages of using eroplay to arouse chero in your body. These advantages are caused by the physical and psychic changes in the body started by aroused chero. Over the years of experimenting, we have often noticed that people's physical appearance changes, sometimes radically, after they eroplay. Their physical features soften, the way they hold their bodies relaxes, their bodies have a glow very similar to the glow that many pregnant women have. All of these signs are visual, physical signals which attract open people to the chero-enriched person ... and thus attract more opportunities to him. It is also important to point out that these changes are temporary, lasting from a few hours to a few weeks depending on the physical and emotional environment. Continued release of chero is needed to have these changes be longer and longer lasting.

There are other changes that occur during eroplay. By touching, rubbing, rocking, moving, the energy centers of the body are randomly activated, releasing a flood of blood with chemicals that produce the sense of well-being in all parts of the body. This is a warming well-being. This is deepened by the special breathing that is gentle laughing. This is why eroplay is playful and fun at its most healing level. Laughter has its own special healing quality.

Sometimes the release of chero is blocked by confusion and guilt when the person feels the pleasurable, turned-on feeling which he in the past associated with sex. But now he feels it in a nonsexual, nonromantic situation. If he can just let the pleasurable turn-on wash over him without thoughts, it carries him to a new realm of relaxed enjoyment.

Eroplay as a spiritual, healing technique balances chero through all the energy centers throughout the body. This is different than other techniques such as Kundalini Yoga in which the energy which I am calling chero is raised through a very dangerous process from the base of the spine to out the top of the skull. In eroplay, chero is called forth in all parts of the body, creating an energy center out of the whole body.

There is a widely held misconception that the physical and the spiritual planes are in opposition to each other, that to reach the spiritual, you have to avoid the physical. This is overlooking a great number of disciplines that use the physical in various aspects to reach spiritual treasures. The physical is one aspect of the spiritual, the aspect most accessible to us.

As we eroplay, many changes take place. The changes are both physical and psychic. We have already talked about some of the physical changes. One of the physical signs that can occur is the male erection when certain energy centers (and not necessarily the cock) are aroused in certain ways. This male erection has become the most sexual symbol in our culture and perhaps the most taboo. The female erection is not outwardly visible, and hence is usually ignored. But in reality, the “sexual” organs are no more or no less sexual than any of the other energy centers in the body. In eroplay, erection should not be thought of as sexual or as a turn toward sex. This region of the body is just one of the main centers of energy.

The other physical changes caused by the arousal of chero through eroplay are a slight enlarging of the pupils, a slight change in scent from the sweat glands and nipples, the chero blush, and a difference in body tone. All of these are so slight that they usually are only picked up on the subliminal level. The changes in one body can be transferred to the bodies of others through these subliminal sensory signals. This is one reason why physical nudity is important in this work. It gives these signals a more direct channel to affect others.

But to understand better what is happening when chero is aroused by eroplay, it should be remembered that the physical is only one aspect of what we are. Around our physical body there is a force field made up of thoughts, emotions, and other psychic material. This field



is usually a fraction of an inch out from the body, but we have the ability to broadcast this psychic force outward.

When we release chero through eroplay, we focus this force and with the willingness to be unlimited, we radiate this force outward, creating a rapport into which others can be drawn. This rapport has physical, mental, and psychic qualities.

In my performances, this rapport, in the form of an altered reality or a spell, is created by arousing chero between two people by rubbing bodies, by rocking together, moving together, making noises. These two generating people are sometimes isolated in a tent or a box. But the rapport generated physically and psychically by these two leaks out of the enclosed space, putting those on the outside into an altered state. The deeper the chero rapport is between the two, the more complete the outer reality will be.

At first, the generating chero rapport may feel uncomfortable, forced, and/or strange to the apprentice. This is because we are using things that in the western culture are usually contained only in sexual and/or romantic contexts. The apprentice should not be thrown by this forced, uncomfortable feeling. It is the breaking of old patterns. It is one of the first stages of this work.

(SECTION 6)

Each energy center “breathes” several kinds of energies in and out, very much like the lungs/nose breathe air in and out. Each center both takes energy in and projects energy out. Some energy centers are commonly thought of as one-way channels. The eyes obviously let in visually the outer world to our brain, our mind, our inner reality. But the eyes also visually let out what is happening inside us, who we are, and our personal power into the world. All of the centers work on this breathing principle.

In eroplay, the centers are randomly opened up so that this chero

breath can be free and deep. Eroplay creates a complete cycle of chero. This cycle is created when you touch your own body. But it becomes more dynamic when this chero cycle is between two people. This interplay opens and relaxes the centers of both people, letting them both cherot-ically breathe deeper and easier. This deep, easy breathing is what is healing. (We will get into the difference between healing and curing later.) Both people get healed in this interplay and the energy released through the interplay helps to heal the outer world. This is important to understand because many people think healing is a one-way helping/giving channel. Because of this, they are careful “not to give too much”. “I must protect myself and my personal power; maintain my own space, my control over the situation.” This attitude is thought to be individualism.

But in reality, it robs the individual of her power. It isolates her, fragments her. It makes her think she has something to protect, to hide, to defend. It makes her think that she is some limited, weak, fragile being that has to be guarded. All of this is wrapped up in the glitter packaging of individualism and specialness. This attitude makes the chero breath shallow and one-way. It makes the person fragile. Vulnerability is not fragile. Vulnerability is a rubber ball. It gives very easily, but it bounces back to its original shape after it undergoes pressures of hard knocks, and it keeps rolling on the path.

Chero healing as eroplay is a two-way channel whether in play, art, magic, or everyday living. It must be this way to be effective. To create this deep two-way chero breathing you must be willing to both deeply project and deeply take in chero with anyone who is willing to do the same. This willingness will be a demanding screen which will protect the apprentice far more than any defensive wall built by fear and doubt.

There is a basic martial arts principle: if you try to resist an attacking force with your personal “strength and power”, the odds are you will get harmed. But if you do not resist, and go with the opposing force, you can combine your will with that opposing force and channel this new stronger force to your advantage. This is true no matter how “weak” you are. We will use this principle in our work.

But to not resist, you have to rise above the western conditioning



of “individualism” which tells us to be a rugged individual like John Wayne. Be alone, self-contained, isolated, rigid, afraid. You fight or run as an individual. But you soon learn that even if you win, you lose as an individual because there is always something or someone bigger than you are. So that in all cases you need the help and the protection, and hence the limits, of the society. But if you neither resist nor run, if you go into the opposing force with a vulnerability that rechannels the power into creativity, you will be empowered and will be in the position to link up with other persons.

Two of the major keys of having and using power or creativity are doing what you say you will do and sticking to what you set out to do, not for “horizontal” progress or goals, but to go for “vertical” depth of meaning, of inner reality, and of exploration (to use Grotowski’s directions).

Western culture is geared for progress on one level ... to reach goals, to move forward. In the sixties, there was an attempt to change this to a search for inner realities with a radically different set of priorities, to go deep as well as, or instead of, going forward ... to live without fear or limits. This was the root of the phrase “going with the flow”.

But this noble attempt at nonlinear living soon got absorbed into the horizontal mainstream. In the seventies, the “going with the flow” nonlinear living became living in fear of not getting “trapped” in any one thing – be it a relationship, a career, a discipline, etc. – for “too long”. The search for freedom became a fearful avoidance. Again isolation and fragmentation came. But this time there was no meaningful progress or goals to aim one’s life at. Life became a shallow pool with no sides. So every time the pool started getting deep, it just spread outward, remaining shallow. From this blobby pool was born the Yuppie generation.

Often people now say they can not make commitments because they have to keep their options open. What they are really saying is that they are not in control of their own lives. This is a modern sickness which robs people of their credibility and integrity. It robs people of their stability. It casts them afloat without a compass. People have said they cannot promise to be at a certain place at a certain time the following week because they do not know what will come up in the meantime. This is an extreme case of the sickness. They do this for “freedom” and “spontaneity”, just as a person with an eating disorder vomits or does not eat to be “healthy” and “beautiful”. What this sickness does is trap the person on the surface level, making him a



collector of things, experiences, and relationships. As Grotowski said, it makes a person a “tourist” in life. By avoiding “traps”, he is in the trap with no depth, no intimacy, no overview.

Another aspect of this sickness is the basic dishonesty of fragmentation. A person makes a commitment, a choice, a decision. But in a few months (if not sooner), when things get hard, or when they get boring as the glamour and romance fade, or when some new thing comes along, our would-be hero slips out of the previous commitment. He usually acts like the guy who made the commitment was a different guy than our would-be hero now is. So obviously our hero is not responsible for that other fool’s commitment. And he was a fool because he was so dumb and weak that he let himself be tricked into commitment.

So, with this illogical logic, our would-be hero can go with the clear conscience of a newborn, because he has been fragmented from his past self. Well, maybe not so clear a conscience ... maybe some guilt and regrets. But that is the high price of “freedom”.

This is the modern plague. This attitude causes an incredible amount of waste, pain, disappointment and disillusionment. It causes a large part of the negativity in the world. If we applied this to economics, I am sure we could show how if everyone did what they said they would do, the national debt would be erased.

But if someone is fragmented from himself, he does not think his not doing what he says and his unwillingness to make commitments harms others. He does not think his acts matter. This is the meaning of having no bottom line.

One reason why I do what I said I would do, why I make commitments, is that it is not right to let other people hang, which is what I would be doing if I did not have the power of responsibility.

But I make and keep commitments mainly for myself. I am in control of my life and reality ... past, present, and future. It is my creation. This makes it possible for me to create what I want. Creation is magic, and magic requires commitment. To create deeply requires the removal of time. My ability to make and keep commitments lets me create my own framework on my own terms. I keep my commitments because I made them and I am in control. The only exception is when



others fail to keep their commitment to me. This is not an excuse, but seeing what it is.

This framework is where real freedom comes from. It gives credibility, which in the outer world is the power to create. The more credibility I have, the more creative power I have. My word is my power. If I do not keep my word, I lose my power. It is that simple. Since I create my framework, it is not a rigid jail. It is a flexible, evolving framework. When what look like opportunities come along, they must fit into my flexible framework. If they do not, I know they are distractions which I can let go by. Since I am operating in long-term time and my framework is evolving, I can include real opportunity in my framework without abandoning my base. Evolution moves in spurts of expansion and contraction.

(SECTION 7)

The expansions and contractions are the natural cycles of growth. They are life breathing. Each cycle is different in length, depending on what is happening in the life.

Both the expansion and the contraction phases have their own dangers of illusions. In expansions, things open up and become easy.

Opportunities and people are attracted to the student by the chero. When this happens, the student is tempted to throw away her framework, or to go outside of it, to pursue, to run after these opportunities and people. If she does this, she loses both her base and what attracted these things to her in the first place. She finds herself out of power.

Another common reaction to expansions is to think one is not worthy enough, not able or strong enough to handle all of the good that life suddenly offers her. Such a person destroys the expansion, her framework, and sometimes even herself to avoid having her “unworthiness” be found out, to avoid the responsibilities that being happy and creating a full life bring. This reaction is more widespread than one might think. The student usually has little problem accepting criticism from the teacher. But when the teacher starts talking about the student’s strengths, abilities, and potentials, the student very often forgets her pact of trust, and starts arguing with the teacher. This is because if the student accepts her worthiness, her strengths, abilities and potentials, she is admitting her responsibility for creating her life and reality, and the effect she has on others. The student should trust the teacher even when the teacher is praising her, although this praise may be rare.

In contractions, the student faces a different set of illusions. In contractions, everything seems, appears to be falling apart. What the person thought would be a direct path to what she wants falls apart. People start flaking out on her, leaving her. Things get hard and difficult. Things seem to stop happening for her. Her life sphere gets small. The pace of living becomes slow.

Most people panic in contractions. They feel trapped, penned in. They feel like they are losing everything, going backward, dying as who they thought they were. When this happens, they grab onto things and people to save themselves and to get what they want; or they give up, thinking they are not strong or worthy enough to get to all possibilities. They usually tell themselves they really do not want all possibilities, they really want less. They lie to themselves to make their settling for less more livable.

In reality, contractions are periods in which the old phase is being rearranged to prepare for the new expansion that is coming. Some old

stuff has to be burnt away to make ready for the new. Some valuable stuff is stored away to be used later. This feels like losing. This loss is not real. The creative progress in contractions is far too complex for us to rationally, logically understand or try to rationally plan out. Evolution is an automatic process when you let go into it. When you know that after every expansion comes a contraction, you will be less tempted to break out of your framework to pursue some glamorous or exciting avenues that appear to be more direct routes to what you want. You can be sure they are not.

When you know that after every contraction comes an expansion, you can better practice active passivity, which is the key to using contractions as a quiet building of creative potential. In this way, in both expansions and contractions, you can maintain the even focus that puts you in control of your reality. By knowing the cycles of expansions and contractions are irregular, you can relax, not holding on to anything, but not waiting in dread for the next contraction to hit. This is one of the aspects of erour, the vulnerable power.

The student is the creator of her framework. The main part of her framework is now the apprenticeship. She created this by deciding to be an apprentice, to trust the teacher, to take on the responsibilities and the forms of the rituals. The apprenticeship as a ritual has been formed ages before this teacher and this student were even born. But when the student took on the role of the apprentice, she recreated the ritual as every student has since the beginning of time. She created the teacher. She created the student-teacher relationship and the other forms of the rituals. This gives the student erour in the ritual.

But some students give up their erour by starting to think of the rituals as the teacher's rituals - the forms, the rules, the ways - as his. So they start feeling limited by these things, resent these things, rebel against these things. This consumes them, blocking out their power. These students become victims again. Apprenticeship is a powerful metaphor of life, and of afterlife, according to *The Tibetan Book of the Dead*.

I took the EST training a long time back. By doing it, I was agreeing to do whatever was required in the training. Three or four hours into the session, the trainer said we would take a break after we covered a



certain amount of material. I settled in, not because I gave my power to the trainer, but because I had agreed to do whatever. But other people argued with the trainer, rebelling, shouting. This took two hours, after which we still had to cover the material, which took just five minutes. Those people gave up their power, and they kept themselves from what they wanted. I kept my power by surrendering to what I (not the trainer) had created for myself. I made the rules my own so that I could create within them. I did not do it out of duty, or guilt, or pressure. I did it because I had created the framework for myself. In this way, the person is never a victim. He is always vulnerable, but he uses his vulnerability to create.

The student should use the first break of the apprenticeship to reaffirm her creative power and focus in the apprenticeship. The apprenticeship break is like salmon swimming back to their birth-place after their life in the ocean, to give birth. This upstream swim has always been hard. But now man has put more dams in the way of the student's path. But if the student makes it back, there will be a new birth. The apprenticeship is an automatic nonlinear process. If the student stays in it, she will get all she wants.

(SECTION 8)

Almost anything can be used as a model to show how the cherotic life works, even computer games. My kid got a computer game "Labyrinth" a few years back. It is a maze game with ever-changing walls, with monsters bent on eating or shooting you if you don't shoot them first. You have to rescue four men from four different cells and reach the door to the next level before you get killed three times. It, like life,

appeared to be an action game requiring speed and quick reflexes. My kid has quick reflexes, so he was very good at this fast, high-action game, full of tension, stress and glamour. He reached level 8 (of 12 levels) very quickly. But then he got restless and bored; so he quit playing.

Even though I could operate the controls to the game, there appeared to be no way for me to play the game successfully, because I did not and will not ever have speed and quick reflexes. But I started playing the game just to have something to do. I did want to reach the higher levels, but I put that want in my backbrain and forgot it. (We will use this backbrain in creating our reality later.) I accepted the framework of the game and started to absorb it into my body. I made it my own, even though it appeared I was a helpless victim of the game. For months I did not rescue even one man. But my body absorbed the rhythm of the changing walls. I began to feel where to move to avoid death and to get nearer to my objective. I did not try to understand because the events in the game are randomly nonlinear. But I tuned in on the reality of the game. By doing so, I changed the game into a slow strategy game. I did this by not resisting the structure, but by taking it on as my own.

This slow game offered much more fun to me than the fast game offered my son. If we measure the fun in time, my son played the game semi-regularly for only a few months, while I have played it now for a few years.

Every time I am about to move on to a new, higher level, I get stuck. I keep just about getting it, but then “failing”. This is because I let my wanting to get to the higher level out of my backbrain, letting it become the goal that I am focused on. This raises the stress level to the point where I cannot do anything right. I get nervous and fearful.

I have learned to put my wants and goals away in my backbrain - to not focus on my wants and goals while still having them. I have learned that once I have my wants and goals in a priority order in my backbrain, it sets the automatic process in motion to get what I want. If I tried to plan, plot, manipulate to get what I wanted, it would get in the way. I always get what I want, but rarely in the way I thought I would get it.



Once I get my desires back into my backbrain where they belong, the stress, fear, and nervous levels go down. The getting to the new level loses its special glamour, becoming just another state which I will some day get to, if not today, then maybe tomorrow. When this attitude is firmly implanted, one day I am guided into the new level. I cannot take credit for this. I am just let in. After this high point, my average score usually plunges. (A contraction.) If I stay calm and committed, my average score slowly climbs past the high point towards the next level. I have gone from not being able to get a single man to being on level 3, going for level 4. I went from being totally limited to being

in the state of all possibilities. This was done not by anything I did or because of any skill I developed. It was done by enjoying playing even when there was no reachable goal. Enjoying playing unlocked every possibility.

(SECTION 9)

Again, the student has to be cautioned against using the western concept of time in the apprenticeship. A contraction may last up to a couple of years. Most last from two to four months. I am just using time here to prevent the student from getting depressed, overwhelmed, and discouraged. For most people, contractions appear to be everything crumbling around them. They despair. They give up. They choose something easier or more glamorous. They get sidetracked from what they want.

But the student now sees contractions are not negative. They are a time of burning down the underbrush so that new plants can grow. They are a time of pushing out the baby from the inside. It is a time of waiting, surrendering, hanging out. Even if you know all of this, even if you know it will end in a happy creation, while you are in contraction, it may seem sometimes to be an unbearable hell. This is one reason why having a teacher is so helpful. The teacher plays the role of the coach in the student's life. He becomes the guide standing outside the illusions that the student finds himself in. The teacher performs the same role as the guides in the afterlife in the ancient Egyptian and Tibetan religions. These guides tried to lead the spirit who had just died through a series of heavens and hells to the ultimate freedom. This journey was full of pitfalls of deadening fears and seducing pleasures. What usually happened was the trust of the spirit for the guide was snapped by temptations in the heavens or the terrors of the



hells. The spirit was thrown then back into a new life. This cycle was repeated over and over until the spirit could finally maintain his trust in the guide to reach complete fulfillment.

The student usually enters the apprenticeship in a contraction at the point of complete desperation. This desperation sets up the most favorable path because the person who knows he has nothing to lose is willing to throw himself totally into the work. He knows he does not have anything to go back to. This gives him a certain freedom. He can put himself totally into the teacher, the director, the coach, the shaman.

The student who comes into the apprenticeship before the desperation point or in a time of expansion usually has a much more difficult time in the apprenticeship. It is because in their frontbrain, they have pictures of things that they think they want and pictures of ways of getting them. Moreover, these ways may appear to be working. Because of the fact they are standing at the door of apprenticeship, it is obvious to the teacher that there is something in their backbrain telling them that the pictures are not real, the ways are not really working. Most of the work of the teacher with these students in the first sections of the apprenticeship is clearing these pictures and misleading ways out of the frontbrain, then keeping the frontbrain clear of new detours.

A common mistake is thinking you should be able to do this work on your own, by yourself. The mistaken logic has it that you are weaker if you have a teacher of living. This logic has it that it is far better to find your own way. Again, we have the rugged individualism ideal. This is an isolating trend that leads to frustration and powerlessness. As the recovering addict knows, to kick the habit successfully, you have to have the committed support and objective point of view of people who have gone successfully through what you are going through. This is because you are in a cloud of illusions. The teacher has been through what the student is going through.

To answer the question, "Can you do the things that we do in apprenticeship on your own?" the answer has to be, "Yes, maybe". We have said the apprenticeship is a long and dangerous process. But when we compare it to "doing it on your own", apprenticeship begins to seem like a shortcut.



I did it “on my own”. That is, I did not have a personal guru. The stages of “on my own” process overlapped in linear time, but I will give them here as separate stages. What appears to be a linear process of life is in reality a cord or a cable made up of threads braided around one another. Each thread is a separate reality. The inter-relationship of the reality threads cannot be understood by the frontbrain because it is dynamic rather than linear or logical. It can only be experientially absorbed through performances such as apprenticeship. Schechner defines performance as “ritualized behavior conditioned (and) permeated by play”. This is why the student should focus on doing and experiencing the apprenticeship rather than trying to understand the apprenticeship. This is also why for someone who is just reading this book and understands all the information and concepts contained in it gets only a sixth of what is absorbed through the physical act of apprenticeship.

Back to my “on my own” training. My process started when I was 13. There were five years of being isolated from the reality I was sitting in, not being able to communicate with anyone, except my family. Just watching and listening to the reality I was not in. Observing what worked and what didn’t for those people out there. Objective observing. This was an involuntary vow of silence and of transparency. This was a time of severe contraction, to the suicidal point. The information obtained in this stage formed the rock base for me. This is the purpose of contraction.

There were four years when I was guided out of the isolation into an in-between role in which other people could access information stored in me as an advisor. But I was not in the position to use personally what was stored in me. This period was marked by a series of short expansions and frustrating contractions.

During these nine years, there was an intensive reading of books of all kinds. Many were arcane and occult in many different fields. A few were old, rare books. The contractions made this possible. I stored all of this information in my backbrain and “forgot” it. When I needed

this knowledge later in life, my backbrain gave it to my frontbrain. I didn't know how I knew.

During the last half of this period, my backbrain started channeling arcane information directly from other dimensions when I was reading or lying in bed. It was like reading two books at once or watching a movie with the subtitles of a different movie superimposed. I was tempted to think I was going crazy.

I spent four years watching other spiritual teachers of all types. I learned the moves and the humor of the holy trickster and the focused power of charisma. I also saw what did not work. I saw teachers who tricked themselves into thinking they were the ones who were doing the magic rather than that they were the channels of the magic. I saw them getting sidetracked by wanting masses of students. This changes students into followers, and followers are always dangerous.

The teacher-student relationship is an intimate physical relationship needing continuous one-on-one contact between the student and teacher. The magical healing effect on the world comes from this private relationship between the teacher and the student. This is the way of evolutionary change in which the small affects the large radically on the subtle DNA level.

This runs against the western mindset that to effect change, you have to reach as many people as you can. Gurus started getting seduced into gathering faceless followers around them. Understand, teachers are human. They can be seduced. This seduction happened not only in the West and Asia, but also even in small African villages. This seduction made the word guru a terrible joke in the 1960s through the '70s. I have found students need one-on-one contact with the teacher at least once a week. Teacher and student are lovers and family.

This period of my training was marked by several severe contractions which were desperation.

The last period of my training before I started creating my teacher identity was three years of direct channeling in the form of writing from spirit.

What I have just described is compacted into the first half of the apprenticeship. I left out the times that I almost physically died. Apprenticeship is a long, dangerous, risky ritual. But compared to

“going it alone”, it avoids a lot of extra time, pitfalls and lonely fears.

I have done my public magic work under the covers of “performance art” because in performance anything is possible. A performance can last for a minute or it can last for days. Performance can start in one space but then move to another. Performance can be storytelling, it can be a guy threatening you with a baseball bat, it can be a guy hanging by his skin, or throwing food, or anything. In performance all things are possible. And that is what gives you an extra edge to create dreams.

Performance, like any avant-garde art ... as an aspect of magic ... is the way society dreams; it is the way society expands its freedom, explores the forbidden in safety, to loosen up. Society needs its dream art, just as an individual needs to dream or goes insane. Our moral majority society, bent on going backwards into the violent blank rigidity of a censored mind, needs taboo-breaking dreams to get back to freedom. Performance is perfectly suited for this dream role. I have always wanted to bring dreams into reality.

I always have been lucky. I have a body that is ideal for a performance artist. And I have always wanted to be a performer. When I was a kid, my younger brother used to get mad when people looked at me when he pushed me to the movies or to the teen club. He cried. But I liked people looking at me. That is what I mean by I am lucky. I am lucky I am an exhibitionist in this body. One time, I was working out on the jungle gym outside of our house ... a kid came by and asked if I was a monster. I just roared like a monster. It was fun.

I was lucky. Because of my body, I was never under pressure to be good at anything, to make money, to make it in “the real world”, to be polished ... and the other distractions that other modern artists have to, or think they have to, deal with. So I could focus on having fun, on going into taboo areas where magical change can be evoked.

My personal roots are in the idealism of the 1960s. That was when I broke out of personal physical isolation. I looked for a way to bring about the ideals for me and for the society as a whole. The normal channels obviously would not work for me.

So all I had were my fantasies. What if somebody really could do what happened in *The Magus* or *Steppenwolf* ... or live like Huxley's



Island! I wished I could be a hip artist living in San Francisco in a commune.

I started to see my body as a tool. I could get away with things that others couldn't.

I can stare at people, laugh at them, touch their asses on the street ... because they don't think I understand. I can park myself next to them and observe them close-up without them realizing or changing. That is being so visible that it creates invisibility. But there are other advantages of my body. People project onto me certain mystical powers ... like seeing through their fronts to their real selves ... seeing the past and the future ... and what they should do. They are reacting to some symbol of the deformed medicine man. They use me as a medium for getting through to other dimensions. It had little to do with me at this time. Because of the slowness of my communication board, they were forced to slow down. They could project whatever they wanted, misread me when it fit them. I was an object as a symbol. And because they gave me power as a symbol, they were afraid of me. At this point, I didn't fully believe this. But I always have known I didn't want to be in a normal body.

Most artists are not as lucky as me. They do not have the built-in advantages and shields that I have. They need to resist the real world, the normal world, more than I do. They need to be more sneaky to

avoid being seduced by the business and politics of art. In fact, historically, performance as an art form came into being as a reaction to this seduction of formal art. In performance, you do not need galleries or theaters, equipment or tools ... you do not need an audience.

This was what sealed me into a performance life ... I had no money. In 1972, I had just finished taking a very intensive film-making course in Santa Fe. I had no money to make real films. So I started looking for a way to work with people. I wanted to see people nude, and touch them, and to create an intensity between us.

Painting was the first attempt. I used to sell papers on a corner to find people to paint. But once the person was posed, the situation was still, not moving.

So I did what I called nonfilms ... for which I asked people I met when I was selling newspapers to act out intense erotic scenes with me. These were the closest in my pieces to sexual rather than erotic. Because of these scenes, the people started talking about their lives during these sessions and said it helped their other relationships. Not one person minded that there was no film.

But I was not satisfied with these nonfilms because they were brief relationships that did not go anywhere. What I wanted to do was create intimacy ... that is, a situation in which anything is permissible, where people feel that secure. I didn't want to connect this intimacy with romance or sex because that would set limits. But that "anything is permissible" did mean a wide open erotic freedom.

So I started looking for some other way to work with people. I tried to cast a play, but I couldn't find enough people. I started thinking of an intimate theatre where the line between audience and actors would be erased. I started thinking about how if that line were erased, it would place much more responsibility on the actors. They would have to dare to trick the audience into the intense magical state.

I divided my work – the word "work" is weird, because it is like playing – into two parts. The first part is played in "real life" ... for instance, I go up to a person on a street and ask him to be in some project which may contain some nudity and physical play. The nudity and physical play as an idea in this context is a great tool to get under the polite chatter surface to the more meaningful things, and often

more intimate, more personal stuff ... which is, after all, the aim of the piece. I can see this kind of piece lasting anywhere from a few seconds to several hours.

The second part is a piece in a controlled space, such as my studio, in which there is a form going on, giving the person a reason to be there with me.

This kind of performance is different than normal theatre. In this kind, there is no real script. Even if you have a script, it is really a prop. The real course of action is shaped by the performer so the flow of the piece will go forward and deeper.

What is important is what happens between me as the artist and my audience, how I change them and how they change me, that magical state in which we interact with each other. I, as the performer, must create around the people, by playing for and to them, letting performance take me over and guide me ... even when it looks like the other people are doing all of the action. The ultimate goal in my performance is to create a reality, not an illusion, of the performance which I and the audience are in ... even if I have to use illusions to get to this reality.

This raises the questions of manipulation. Almost anytime you perform to an audience, you manipulate the audience. Let's get beyond the negative connotation of the word "manipulate". People go to the theatre, movies, concerts, dance companies, etc., to have their emotions manipulated. They come into the performance area with a willingness to be manipulated by the artists within certain limits. But in my performances, the ones which are not divided from the rest of life by a theater or a stage, there is no way to tell the person he is entering a performance. When I have a formal structure, a theatre space, and a set time ending ... what is really going on is not what is said to be happening. Also it is a reality that is hopefully being created ... people will be affected, infected and effected by this reality.

Performance obviously goes much farther back than 1909 when it became a formal art form. The Futurists were reacting to the bankruptcy of formal art, with its gallery power scene, the elitism of art, the money, the politics, and the social scene of art. This is a true but a one-sided view of why performance appeared at that time.



I think performance came into existence to fill a void in western life. The void was the lack of magic and inspiration. The two areas of creativity that traditionally were the source of this magical inspiration had long ago moved from magic to entertainment and politics. This void also gave birth to psychology during the same time period.

I often get the criticism that my work is really psychology and therapy, and not art. When it is realized that psychology as a formal science and performance as formal art were born at the same time, this criticism can be answered. Performance and psychology are both involved in spiritual healing by digging into the hidden mysteries of life.

It is important to understand the root urge of performance and of art in general.

It is important to go all the way back to the primal fires around which humans huddled, telling one another dream stories ... not to entertain or impress one another, but to keep away fearful demons lurking in the cold darkness just outside the firelight. There was no division between reality and imagination. The gods and demons were real. In this ritual of storytelling, there was no division between the storyteller and listeners. They were all actively involved in the magical battle of survival. The rituals expanded to dance, chant, music. The ritual was to magically affect the hostile world in which the humans found themselves. The audience of these rituals were the natural world, the gods, and the demons. The humans marked their bodies to create changes in themselves. They painted their bodies to achieve temporarily altered states of reality. They tattooed their bodies to create permanent change.

When the humans started living in the caves, they did their rituals and wall-painting in the bowels of the caves where no one could see. The purpose was an active change ... a good hunt, a successful hunt, sexual power, to please the gods, etc. Art was not for watching.

Performance art is rooted in the primitive and mystical ceremonies of initiation which I had read about years before. The goal was to call the magical state from people. The shamans knew how to do this ... they drew their audience into a feeling of unity. I wanted to do that. Their audience knew they were participating in real events. I put this to the test in my 48-hour pieces in which I created an altered reality around the one-person audience.

I was tired of going to movies and plays which said being happy and having fun is impossible ... or at least very hard. I wanted to do a Magus or a Steppenwolf. And to pull that off, I had to trust myself, my motives, and the rightness of my performances. This is idealistic performance ... there is a strong case against this kind of performance ultimately working. But I have made my choice ... if I admit idealistic performance is doomed, I would just sit in my recliner and watch *I Love Lucy*!

Anyway, once the self-trust is in place, the next issue is vulnerability. Like the performer, I have to be vulnerable ... even in pieces where it appears I am totally in control and have complete power. Without this self-trust and vulnerability, what I am trying to do would fall flat.

That is the difference between theatre and performance art. In regular theatre, you can climb up onto the altar of the stage (even when the stage is a rug or other defined area) and you don't have to interact with your audience, you are cut off from them. You don't relate to them directly ... which is the main goal of my performances. In theatre, what also blocks the magic that I am after is the system of rules of aesthetics.

This was also what happened in religion. When the priests climbed up to the altar, not only did they divide themselves from the people, but also from the vital magic.

The theatre paints pictures of "realities", both inner and outer realities. The audience just watches from the outside, watching a moving picture created by actors. The audience suspends disbelief, sits, and watches with their minds. The actors act. Everybody is comfortable and safe. Everyone has defined roles ... and when the audience leaves the theatre, they know it has been just pretend. Actors just have to put on a good show.

As a performer, I have to be able within myself to do anything that I feel necessary to create the magic of the performance without stopping to check my motives. This is the self-trust. This self-trust creates vulnerability.

The performer has to take responsibility for his audience. This runs from their physical well-being while they are in the performance ... to not taking them out on a limb and leaving them there. A moral grey area is left after the performance, as they go back to the normal world, and they freak out because of the conflict between the two realities. In my mind, the freak-out is an opening of doors ... which is the aim of the performance. But what the person does when the doors are opened is his responsibility.

In the performance, I have to involve myself with the audience person-to-person. I have to follow whatever feeling I have in the moment, doing whatever it takes to draw the audience deeper. This is what I mean by vulnerability. It does have a certain ruthless quality to it.

In the late 1970s we started our public performances by doing long ritualistic plays. Over the years, the group branched out to do many different kinds of live and video pieces, including *The Outrageous Beauty Revue*, which was by far my most popular work ... in terms of how many people saw it.

But in performance, unlike theatre, the success of a piece should not be judged by how many people see it, but by how far it went beyond the taboos, by its magical power for change. By this standard, my best work with the group was our performances within the workshop and a series of 48-hour dream performances in the late 1970s.

For three years in the mid-1980s, I did a bi-monthly performance series at U.C. Berkeley which gave me a lab where I could let rituals evolve themselves by doing them over and over without the pressures of making money or entertaining ... magical rituals which continue to evolve in my magical work today. The freedom that Tom Oden, then the director of the studio, gave me from entertaining and money focus was why the rituals could develop. The sole purpose of the series was to go beyond limits and taboos ... to blow people's minds into a surreal state.

Performance art, the art of performance, is rooted in the private



games of babies where every move and gesture has its own meaning to the baby ... it is rooted in the creative and destructive games that a little kid does when he is all alone ... games that adults still do, but will not admit doing, even to themselves.

It is rooted in the rituals of magic and religion where people came together to bring a different reality into their reality. It is rooted in the surreal, the private, in madness. It is rooted in direct involvement.

The main purpose for a performance is change, is to create a frame in this reality, a magical frame where something that usually does not happen, happens.

What I am doing is taking nudity and acts that are usually considered sexual and giving them a new, nonsexual context. That creates a tension, a conflict, an examining, a leap into something new. That is what I am after. This leap into newness is why people who are normally comfortable with casual nudity and casual sex sometimes get very

uncomfortable with the nudity and eroplay in my work. By taking “sexual” acts and sincerely putting them into a different context, it creates another reality, another way of relating. It also creates conflict with the normal reality ... and that conflict may change, in an underground sort of a way, the normal reality. I think art ... or at least this kind of art ... should create conflict and change. And I like relating with people in this “unnormal” way in this different reality. This is why I do performance.

This is using “art” in the magical war against the forces of fragmentation. This war is on all realities.

The controllers have always tried to fragment us. Fragment us from each other. Imprison us in islands of sex, color, religion, politics, classes, labels, etc., etc., etc., etc., etc. They fragment our inner worlds, they blow our individual realities apart, and play the pieces against one another. They are us, or a part of us. They are the controllers, the politicians, the sexists, the women’s libbers, the pornographers, the censors, the moralists, the church, the media, the businessmen, the educators, the victims, and the powerful.

They are us. They have divided us from our power, from our beauty, from our lust for life and pleasure. They have divided us from most of reality ... divided dying from living ... sex from living ... sex from pleasure. We are kept in boxes of fear, of mistrust. We are kept waiting ... kept waiting to do what we want ... waiting for enough money, enough schooling, for everything to be right. We are kept waiting and protecting and hiding and suffering.

Time to do battle with the boxes.

Our tools are magic, our bodies, taboos, and dreams.

This kind of art can be bubbles of childhood ... hidden places where you can play and explore. It is the kids’ under-the-covers world, the playhouse, the tree house, the cave, behind the barn, playing doctor, cars at drive-ins before going all the way, Huck Finn’s raft, tepees. People are afraid of this area of lusty exploring that they think they have out-grown ... but they are sucked into it.

But this kind of art can have a more heavy-duty magical side to it that shocks, offends, and breaks new ground. This side is what is locked in, the subconscious, the womb, the underground, Hell/

Heaven, pleasure/torture, the coffin, the grave, birth/death/rebirth, dream/nightmare, the hidden world of taboos.

Artists of this breed need to be warriors who are willing to go into the areas of taboos, willing to push beyond where it is comfortable and safe to explore and build a larger zone of safeness.

Bodyplay

(SECTION 10)

We have discussed how chero, aroused through eroplay and other physical trances, attracts people and opportunities to the person. We have discussed how eroplay lowers the stress level while raising the state of well-being. This is healing.

We are now turning to how to use cherotic rituals in healing. The principles are the same whether we apply them to apprenticeship, performances, or bodyplay as a healing method.

Healing is not necessarily the same thing as curing. Modern western medicine is focused on curing illness, solving health problems, restoring normalcy. It is a very logical, goal-oriented process.

When we talk about healing, we mean becoming better able to cope with and adapt to the life situations we find ourselves in. This may or may not mean curing. When we are healed, we are in the position of actively accepting the situation. This puts us into the realm of all possibilities in which we are more open to cures, if the accepting itself has not become the “cure”, or we find happiness within the situation.

We will get technical in this. But we should always remember that at the root, the student comes to the teacher, the audience comes to the performance, the person comes to the bodyplay to be deeply and intimately with a flesh-and-blood person or a group of flesh-and-blood people in a way that is usually denied to her in normal polite social life. She comes for touching, holding, rocking, playing, having fun, and healing. This has usually been forgotten under rigid serious rituals, techniques and theories. Again, western medicine is a prime example of this forgetting. But even spiritual methods of healing in our culture have put the rituals and techniques over the playing and fun.

This is why, before we get into the techniques of chero bodyplay, we have to be clear about what we are doing. By doing the apprenticeship, by doing performances, by doing bodyplay, we are calling forth the liminal state of controlled folly. Controlled folly is liminal because



it is a combination of the awake reality and dream reality. Rituals make this combination possible.

In the state of controlled folly, the activities of playing and creating fun are intensified and expanded, because rituals take the place of the normal rules, taboos, fears, and inhibitions. This makes it possible to go into the unknown where anything is possible. Ritual is what makes this magical playing safe by giving the playing a living, breathing structure. Playing is only possible within a structure. But when ritual becomes important in itself, rigid and serious, it starts limiting and killing the play and fun. So it is important to remember that the ritual is just the channel of the play and fun.

Playing is a primal state in which things are drained temporarily of their normal meanings. Life goals for a time fade in importance in this state. Tensions and stresses of normal life are safely transmuted into creativity. In play, newness appears. This newness is translated into inspiration, into new ideas, new ways of doing things. The young, both in the higher animals and humans, learn the most through the state of play. Both man and the higher animals use play to transform violent energy into safe acting out. The human mind and civilization were evolved by playing.

In bodyplay, chero is aroused by playing with the body. Fun is created and released by this play into the world directly. Fun is energy focused upon itself, rather than upon some goal. The fun we are talking about in this work is a deep, intense fun that corrects imbalances and induces newness. This kind of fun comes from risk-taking and work. This deep fun feels very different from the surface, light, fast fun of the

world of politeness, glamour, romance, and social rules. This difference confuses students.

In bodyplay, this deep fun, which is focused chero, brings about a balance where there was an imbalance; it slowly moves things into balance. People usually think the healer heals the sick, the teacher teaches the student, the performer entertains the audience. This mistaken concept has the chero that heals flowing from a source (the healer) to a passive container (the sick) for the benefit of the receiving party. The truth is the two, by touching and playing, create a complete chero circuit, allowing the chero to flow freely, finding the needed balance in both. When this balance is reached in the two people, the special fun of controlled folly is released into the world, inching the outer world into balance. This world balance is the ultimate purpose of these healing rituals of magical play. This ultimate purpose is usually hidden from awareness by focusing on healing the person.

To understand the nature of balancing, we must understand the true qualities of Yin and Yang. The popular notion about Yin and Yang is they are feminine and masculine with tints of negative and positive. Yin and Yang really are parts of a continuum, called the Tao. Everything has a Tao. When we were talking about the chero breath, inhaling is Yin and the exhaling is Yang. Contractions are Yin; expansions, Yang. The backbrain is Yin with its deep, intuitive, long-range vision; the frontbrain is Yang with its practical knowledge of how to live day by day. Within each person there is the Tao of Yin and Yang. There is a certain point in each personal Tao where there is a balance between Yin and Yang. This point is different in each person. It is



rarely at the middle of the Tao. When a person can find and maintain this balance, he has erour, the vulnerable strength. The vulnerability in erour is Yin; the strength is Yang. As a rule of thumb, in our modern western culture, imbalance is usually caused by too much Yang.

Through bodyplay, erour is slowly reached by calling forth chero in all parts of the body by eroplaying. This is true not only in the “receiver”, but also in the “healer”. Moreover, through the energy released through these magical sessions, a collective social erour is gradually created for the general world. This is the ultimate reason for this work. The chero released as focused fun “writes” upon the place in which this magical play is performed. It transforms the place into a magical site. The more play is done in a place, the more chero is stored in the physical site. The more chero that is contained in a physical site, the easier it is to perform more intense play.

Many different primitive tribes over many hundreds of years were attracted to do their magical rituals and drawings in the same hidden, isolated caves. The tribes were attracted by the chero within the caves, chero released through previous magical rituals. The walls of these caves are covered by layers upon layers of magical drawings. This is one of the sources of the power of the Cave of Lila where the teacher and the student meet. This is also why bodyplay needs a special site in which to be performed. This site will grow into a magical place.

Each touch and gesture and movement in bodyplay has its own Tao of Yin and Yang, the qualities of calming and arousal. Each touch has both calming and arousal within it. One of the secrets of bodyplay is finely using these two qualities in the right balance within each firm touch of playing.

For example, if someone has a fever, the touch needs to calm him, soothe him. But under this calming influence, the touch has to arouse his deep breathing and blood. On the other hand, if the person is listless, the touch has to arouse him, to motivate him; but under this arousal, there has to be a calming influence to bring a deep peace.

Such secrets cannot be conveyed through writing. They cannot be learned. They cannot be used in a cause/effect method. Only by bodyplaying, can one absorb these secrets. Thus only by this playing for playing, can these principles be absorbed on an intuitive level.

This is true even on the level of Yin and Yang. In truth, there are seven Taos. These are:

1. Animal-reflex-taboo.
2. Sexual.
3. Emotional.
4. Intellectual-mental.
5. Love.
6. Wisdom.
7. Spiritual connection.

These Taos have usually been connected to different parts of the body.

In some ways, this is useful. But in reality, each has all the others in it. Each touch has all of these qualities in it. What we are working with is the relationship of these seven Taos with their Yin and Yang. To do this work, the student should let go of trying to understand. He should let go into the play of apprenticeship and trust it.

Of course, this is only the introduction to this chapter on bodyplay.

(SECTION 11)

Cherotic bodyplay releases, frees, creates new possibilities. This is true for the people who are actually directly playing together. But this is also true for the society, the people, the world, the outer reality surrounding the eroplaying people. This makes bodyplay not just an individual problem-solving therapy. Instead, it is a playful but powerful ritual that has effects on many different levels. There is a danger in focusing too much on what it will do for the individual, how it will affect his life, what does it mean in terms of his life, how it will help him. This kind of focus can turn bodyplay into encouraging individualism which keeps the person in the prison of fragmentation.

To be successful, bodyplay has to be intensely personal between the playing people, but should not be individualistic. It should not push the people inward onto their “selves”. Bodyplay should expand them outward into others.

The above paragraph, and maybe the rest of this book, might be



hard to understand. After all, the words “individual” and “personal” may seem to be the same thing. To be an individual and to be a person may sound like the same. To see the difference, you have to have split vision. You have to “see” things with both your frontbrain and back-brain, and combine the two pictures together. Usually a person looks at the world through one half of the brain at a time. In apprenticeship, the two pictures are slowly combined. This combining may feel like going crazy, or like reality has gone nonsense. The student does not understand anything anymore. But if the student rides this out by trusting, he will gain the ability of seeing multi-levels at one time. Then he will not be fooled by what appears to be happening, or not happening, on one level. But to gain this split-vision, the student must give up how things work.

To understand what eroplay, chero, and bodyplay both are and do, it is necessary to have some idea what sex is and does. The sexual urge is the urge to merge with, to combine with, to become one with another. Sex is a physical symbol of this becoming one. This being one is a long-term process of bonding. Sex is a combination of eroplay as foreplay, sexual intercourse, orgasm, ejaculation, and erection. Each one of these may release different chemicals into the body with different results. Sex is the sum of these parts.

We have mentioned how sexual intercourse within the normal social context of the modern western frame starts and promotes the bonding patterning in the brain which creates the merging oneness with one of its functions being child-rearing. If the reality of the relationship does not match this being a living unit, then it will, sooner or later, cause very painful confusion which usually translates into jealousy and rejection. In this materialistic culture, the being one with another turns into owning one another. “I am you” becomes “you are mine”.

Because eroplay does not have any kind of physical intercourse, it is not about becoming one with another. It is to communicate, to share, to exchange on all levels by connecting the centers through

physical contact. Because eroplay is not connected with producing children, there is not ejaculation or sexual orgasm. In sex, orgasm, combined with intercourse and ejaculation, shoots energy as well as the sexual material outward into another's body. To ensure sexual mating, the sexual orgasm is felt in the "sexual" organs as violent peaks of intense releasing pleasure in the middle of the well-being of eroplay pleasure. These two kinds of pleasures create a physical trance. Although orgasm is felt in the "sexual" organs, the actual orgasm happens in the brain.

In eroplay, there is no peak of released chero outward. Instead, the level of chero is raised within the body, creating a physical trance which I call "ontonse". Ontonse can be as intense as an orgasm, but ontonse is not a peak of chero; instead, it is a high plateau. When ontonse fades, the extra chero produced stays within the body, healing and calming. This extra chero slowly radiates out later as an attracting force. We call this force "erour". Erour is usually called sexual power.

Within ontonse, creativity and magic can be done. Ontonse can be felt in different parts of the body or in the entire body. Since ontonse is not a peak of chero, it can be maintained and turned into a doorway to deeper dimensions. Since chero has been hidden within sex, it has been difficult, because of social-moral taboos, to use ontonse directly as a healing magic. This is what the student will learn to use.

The hands are transmitters of chero. This is because your hands are the only parts of your body that can touch almost all of your body. They are healing wands of chero. Laying on of hands is powerful magic. But rubbing body centers together is much more powerful, therefore more taboo. This magic requires two or more people being physically intimate together.

As we sit here writing this, reading this, we are swimming in a vast ocean of dynamic poetic associations of levels of symbols and



meaning, which are always in a dance with one another. This dancing ocean is always roaring in the background, sending in waves upon waves of experiential communications. What we manage to get onto the page is always just a small bucketful of the ocean. Each bucketful interacts with every preceding bucket of symbols ... changing, adding new meanings to all the buckets, all the symbols.

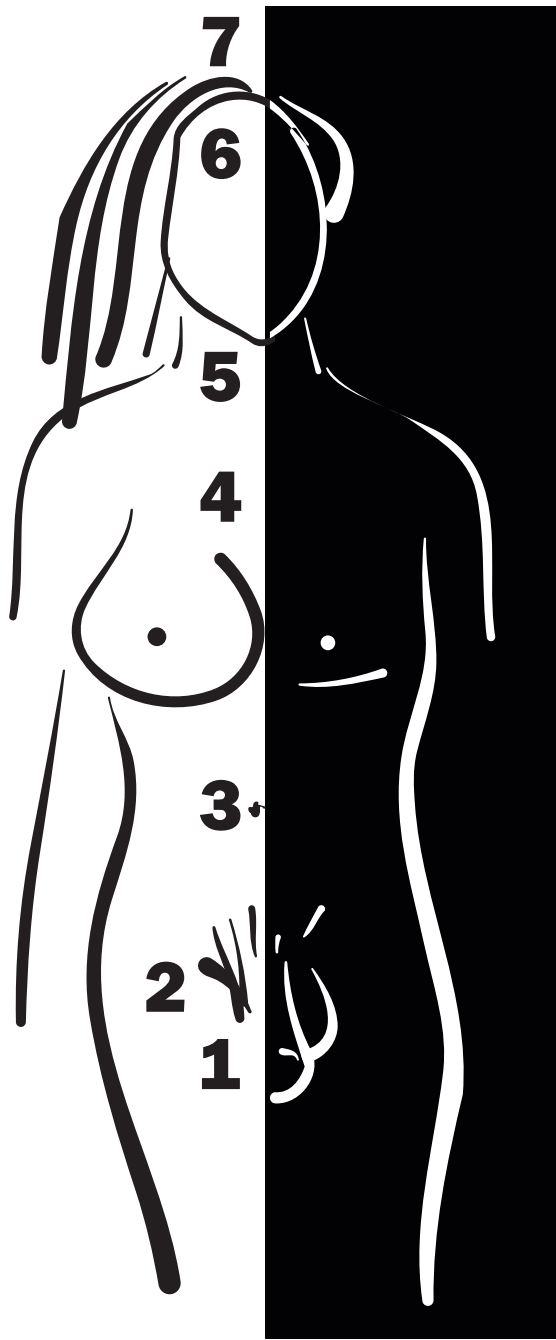
The work that we are in is weaving a web. We are not the ones who are doing the weaving. We are experiencing the weaving. We are aware of the colored threads. But we are not aware of the ultimate pattern. To accept this not being aware frees us to enjoy the changing colors and depths, to be a part of the weaving. Those who think they know, see, understand what is before them are just activating the built-in misleading mirrors of any magical system, are just setting off hidden alarms that protect all magical systems.

The shamanistic reality came from a time before the linear frame, before language, before the division between what is inside and what is outside, before the division between above and below. It came from before time. It came from experiential playing. This experiential playing ... whether it is done by animals, babies and children, lovers, or within the rituals of the shaman ... is a nonlinear communication, exchanging cherotic packets of possibilities between all realities. This experiential playing uses all the centers of the body for this communication.

This is why, if you use just your mental, just your emotional, just your sexual, or just any one of your senses in experiential play, you will get and broadcast a distorted fragment of the magical play.

In the tribal reality, the shaman did not have to teach or describe the magical reality to the people using linear words. She was just the connector for the people to the magical reality where change could be found. Through doing rituals of experiential play, she became a channeling bridge over which the people could enter the magical reality within the everyday reality.

The direct experiencing of, and the direct interacting with, the magical reality was a complete physical, emotional, mental, instinctual, sexual, psychic, and spiritual dynamic for these tribal people. The magic was as real as the material world for each tribal person.



Centers + Triggers*

<i>Centers</i>	<i>Triggers</i>	<i>Key Words</i>
7 Skull	Soft Spot	at-onement / spirit / psychic / being / “deep love”
6 Face	“Third Eye”	wisdom / direct contact / direct experience / nonlinear / dynamic / exchange light / sound / smell / taste / absorbing
5 Neck	Voice Box	mental / intellectual / words / ideas / linear / thought
4 Chest	Nipples and Heart	emotions / nourishing / melting / circulation / love / breath / intercourse
3 Belly	Navel	connection / linking / history / processing / fear / doubt / guilt / eating / courage / identity / self / time / personal responsibility
2 Cock/Pussy	Clit/Front of the Crown	sex / communication / community / tribe / comfort / energy / relationship
1 Base of the spine to “Sex Organs”	The Asshole	animal / reflex / instinct / taboo / magic / environment (inorganic and organic)

* Of the first level of access. There are eight levels of access. This first level is the easiest to access and to work with by sensual exchange (including touch, sight, taste, sound, smell, etc.)

Centers & Triggers* continued

In reality, the skin is the eighth center, connecting the seven other centers in a circle, rather than a linear, vertical system. In reality, the skin is not an organ of separation/isolation between two bodies. Rather, it is the nerve organ of the tribal body, connecting its parts by touch, feelings, etc. The organ of skin actually extends about a quarter of an inch from what is normally (incorrectly) thought of as the personal body. Because of this, two bodies in physical contact (even when they are not actually touching “skin” to “skin”) actually melt together, forming a bilateral or joint body during the physical contact.

* Of the first level of access. There are eight levels of access. This first level is the easiest to access and to work with by sensual exchange (including touch, sight, taste, sound, smell, etc.)

<i>Tanpanic Map</i>								
In the range of a Tao, 1 stands for the least, 10 for the most.								
	Yin	Yang	Cooling	Warming	Wet	Dry	Nerves	Organs
Body's Front	4	8	5	9	7	9	4	10
Body's Back	9	4	7	6	3	8	8	6
Left Side	8	4	9	3	5	5	6	7
Rubbing	8	5	4	8	2	8	10	10
Kissing	9	6	8	6	9	2	8	5
Blowing	3	7	9	6	2	7	4	9
Sucking	9	6	7	9	7	5	8	9
Tickling	6	8	4	10	1	3	7	9
Biting	3	9	1	9	2	1	8	7
Rocking	10	6	8	10	4	5	10	8

The frontbrain was evolving from the backbrain. Self-awareness was coming into life, as life had come into the inorganic matter, as the visible matter had come into what modern science is now calling dark or invisible matter. The awareness traveled from the inorganic background of unity into life. This life awareness traveled through both the plant and the animal dynamics of instincts and sex, through the life/death dynamic which is a unity which is/was based on/within the inorganic background. The living unity awareness traveled through the personal being.

Keep in mind that, although this process has a linear historical aspect to it, each stage is always occurring. When we do “bodyplay” within cherotic magic, we are not just working with and within “the personal body” but also within the tribal body of life.

In the personal stage, there was a beginning awareness of the enclosed individual body, of ego-self. This awareness of the personal self was within, and firmly connected to the cosmic unity awareness, which we now call magic. Within the budding personal awareness, the animal instincts translated, transmuted into practical material life skills and knowledge ... but also into fear which turned into independent demons which threatened the very existence of the personal self. To battle these demons, and to fully use this emerging frontbrain, the pre-tribal person had to live within the magical awareness of cosmic unity. This was just a fact of life. Every person did rituals of playing and of dreaming.

The living awareness next moved from the personal enclosed body to the extended body of the tribe. Understand, the mother-child temporary relationship or connection had developed long before in the animal awareness. The first tribal group form of awareness was not based on biological family, or on sex attractions, or on power dynamics. This is not to say that the first tribal groupings did not have biological/sexual connection within them. They did. But this was not the organizing factor in the forming of these first tribal groupings.

Physical closeness was the organizing factor. To understand this, we have first to go back to the personal level of awareness. The key development within the personal level was not the awareness of separation and isolation, but the awareness of self as a nonlinear part of the



web of being. In this stage, the baby and the mother are one body to the baby. Before this, the baby did not have enough emergent self-awareness from the background, both organic and inorganic, to make this including of the self into the other. The baby and the mother are one body just because they both are there in physical closeness within the magical segment of time. This is also why personal awareness includes itself into the land it lives on. The land was not his land. Rather, he was the land, and the land was him. This was true because they existed together in physical closeness. This is the basic dynamic of what we will call “deep love”, “erour love”. This was also the dynamic gravity which pulled the personal awareness into tribal awareness. Personal awareness included the self into the magical other, represented by the

humans in physical closeness with him.

This liquid existence of self-awareness was possible because the budding frontbrain was still within the backbrain, still within the experience of the at-one-ness with the total dynamic existence. A fear reality was generated within the instincts by the creation of both the frontbrain and the personal awareness within the backbrain. This fear reality took on a separate demonic existence and is the root of “life-denials”, the demonic fear reality.

When we look from where we are at now, within the personal era, there would appear to be little or no separation between what was inside of the body/brain and what was outside during the pre-tribal era, and the dawning of the tribal awareness. By adding awareness of self into instinct, it radically changed all levels of reality. From the background process of existence came the instinctual process of forms changing into one another in the eating melting killing decaying process ... in this process, there arose the relationship between the self and the other, between the creator and the creation, the eater and the eaten. The self played both roles in this dance of duality. We have said that fear was created by this awareness of duality. But by being aware that the self is within the other, it also introduced personal love and personal responsibility for the magical other. This dimension of dynamic relationship of interpenetration created the possibility of participation and experiencing of life by the personal self.

For a moment we have gotten out of the narrow context. We slipped out of the narrow context of the linear historical process of the development of awareness in our species on this planet. We had slipped for a moment into the universal awareness existence. Since the narrow frame of species development is impossible enough to capture in words, we had better return to that.

The inner development of the mind was projected onto the development of the tribe. The tribe was not a collection of individual persons. It was a body. Above we have described how and why this body formed from persons existing within physical closeness. But it is useful to talk about the tribe as a personal mind/body. It is useful to confuse the tribal body with the personal body.

This body rarely died. Rather, parts within it went through the

birth/death cycle/ritual. This body did not relate to the physical/psychic environment it found itself in as separate from itself, but as within the body. It did not relate to its food sources as separate from itself, but as within the body. But there was the sense of magical difference. This magical difference created an inter-relationship. This inter-relationship was experienced by the body. This experience was life. Experience was not yet broken down into yin and yang. There was not yet the concept of conquering the outside.

Everything was inside the body. The basic motivating principle was to do what was needed. There was not a sense of conflicting needs because everything was within the body. The magical quest was to find out what was needed. Experience was not yet fragmented into the seven centers of the body, into dreams and imagination and the real world, into past, present, future. The experience was whole.

The tribal grouping was an extension of the personal body, as the personal bodies/minds/souls were extensions of the tribal grouping. This human living being was an extension of the organic/inorganic environment in which it existed. The forming frontbrain was in the womb of the backbrain. What we now call skin was the nerve organ for this being of dynamic interpenetration. This was the experiential existence in which the awareness of self began to create the universe of separate things, of time and space, of sex, of living and dying. In the animals, this experiential awareness operated below the personal level in the form of instincts and learning play. This is being in, operating in, the living experience, but not creating the experience, not being personally responsible for the experience. But once the awareness of self entered the personal level, the responsibility for creation rested within each and every person. This responsibility of creation is at the core of magic.

The backbrain was created by and when the awareness of self entered into the instinctual existence of being within everything. The backbrain is total experience. It is directly linked to the ultimate reality of the web of all possibilities. This linkage is only framed in by the personal self within the backbrain.

To get a handle on what this primal total awareness is, we should realize that experience was not originally broken up into inner and



outer, nor into the seven body centers. It was one enveloping sensation transmitted through the nerve organ, the skin. Even today, each of the body centers has the capability of becoming any of the other centers, has the capability of both transmitting and receiving all types of energies. For example, it is possible to switch the site of the orgasm from the so-called sexual organs to any other part of the body. Western medicine has taught this technique to spinal-injured patients who have no feelings in their lower body. But this technique has been kept away from the general public by the power combine, although this technique would halt AIDS and other sexually transferred diseases; would halt the creation of unwanted babies; would break down personal isolation and frustration; and would lead to other physical trance states of enjoyment. It has been in the vested interest of the power combine to keep the total direct intimate experience of existing/creating/being away from people through religious and political means.

Having an orgasm in each center of the body has a different effect; each opens a different door than having an orgasm in another part of the body. For example, it is fairly common for nursing mothers to have orgasms while they nurse. In this context, the orgasm should not be seen as sexual, but as an aspect of human nourishing love. By just revealing this hidden fact of the capability of moving the site of orgasm around the body, of using the different aspects of the orgasm other than the usual sexual, it opens up a richer, more complex, more empowering life. But this is only the beginning. This is true of all of the functions that are traditionally limited to one part of the body. You see with your heart, belly, mind, cock/pussy, etc. You do not see just with your eyes. This is another way of saying that light, as an example of all sensual forces, has many more aspects than the ones we have been told about. Light, and every other sensual force, interacts with all of our body centers, exchanging cherotic packets of possibilities, creating a total interactive experience.

But there is still more of this total experience that has been hidden

from us by the power-driven combine of life-denials. In body play within cherotic magic, we used what is normally called sex as our access point into the deeper magical dimensions. We stated that the orgasmic intercourse act is confusing within all relationships except in a relationship of creating a committed life together.

In the first edition of this book, it was stated this confusion was caused by the biological patterns set off in the mind by the act of orgasmic intercourse. This is true, as far as it goes. It can now be revealed that most of the confusion, the jealousy, the possessiveness, and the other manifestations are caused by the casual use of sex.

This casualness has been caused by the artificial funneling of this aspect of the cherotic energy exchange into the genitals, into intercourse. This funneling has been a major aspect of the life-denials. What we were left with was an artificial choice between having sex, that vague concept, or being celibate. In reality, both of these “choices” focused the chero only through the genitals only through the medium of intercourse, or the refraining from orgasm and intercourse, on the “sexual” level. What this does is forces people to use only one channel, called “sex”, to fulfill all of their needs, to express and exchange all of their physical chero. Moreover, this one channel is tightly controlled



by life-denying morals, glamour, and romantic expectations, creating an extremely complex game maze of illusion. This is like taping up all of the keys except one on a piano, like denying a painter all colors except yellow. What can be created, can be expressed, is extremely and artificially limited. This limiting is the root of casualness.

Within the magical experimentation in which I have been involved for over 25 years, it became clear that each component of physical play had its own alchemical, biochemical, physical and psychic effects and properties. The orgasm that is felt in the genitals within intercourse begins a long-term bonding pattern within the brains of the playing lovers. When this is realized, it becomes obvious that using this type of orgasmic sex in any other relationships than in the context of a long-term relationship would be counterproductive. It would be like removing a screw with a hammer.

This removes the distorting morality that has hidden most aspects of experience from us.

In the magical experiment of which this book is a channeling exchange, the first “new” form of play to be drawn from the veil of sex was “eroplay”. Eroplay extends well into the everyday communication exchange between you and the rest of the world. This is the real meaning when somebody says everything you do, every communication, is sexual. But this real meaning is hidden the second it is revealed, by using the word “sexual”, herding us back into the accepted, life-denying, controlled channels of relating. Instead, we should say everything you do is cherotic. Eroplay is for communicating, for getting to know, to reveal, to exchange, to be vulnerable, to play, to enjoy, to explore. For this reason, eroplay, even at its most intense naked physical play can be done with anybody you like and enjoy ... can be done in clarity in even social situations once it has been clearly and purposefully taken out of the usual sexual context. Romantic monogamy, celibacy, and sexual sex all hide this primal channel of satisfying successfully these needs of play, exploring, and communicating ... hide by misdirecting these needs into channels which are not capable of satisfying, or even holding, these types of living needs. The result of this is frustration, isolation, and draining the energy of creation away from the personal level along with personal responsibility. In short, the result

is life-denial being created by the dimension of power.

But eroplay is only one of the states of physical trance long hidden within sex by the life-denial of power. Each state has its own aspects, nature and effects. Each state is complete within itself, although one state may contain the other states within its special context. For example, sex contains eroplay as foreplay within it. But there is not a linear ladder. That is, eroplay should not be seen as a step towards sex, something less than sex. If you look at eroplay and sex in this way, the true qualities of both will be hidden from you.

We have said orgasm as the physical sensation can be located in each of the body centers, including the skin. Each center has its own special effect. So where an orgasm occurs has its own magical effect and context. Moreover, when we realize it is possible to feel an orgasm in different centers, or even in all of the centers at the same time, we begin to see that even orgasmic sex is a much more rich and complex experience. This is not the place to go into these orgasmic sexual states in detail. But it should be again pointed out that genital orgasmic sex, especially when it includes intercourse, is suited only for long-term living relationships when done within the normal social and cultural frame. This is because of the bonding pattern this sets off in the brain.

Ontonse is the fairly regular level of implosion of cherotic energy into the body during physical trances such as eroplay. Cherotic energy is the nonlinear stream of the subatomic packets which our body breathes in and out through every center of the body. Ontonse can be physically as intense as an orgasm. But because it is a level implosion of chero, rather than a peak explosion as the orgasm is, it can last much longer than the orgasm. Its effects are different than orgasm. Ontonse can arc between two eroplaying bodies, creating a united body during the trance time without genital intercourse. When ontonse occurs on a regular basis, eroplay has been transformed into "tanplay". Since you can not work linearly toward having an ontonse as you can to some degree work toward having an orgasm in sex, you can only enter the tanplay state by enjoying play for itself, enjoying being with the other person just for being with that person. Then the state of tanplay will settle in. Tanplay is a state of close friends ... warm, slow and gentle ... willing to go anywhere the tanplay takes you. Because the ontonse arcs



into the body, it can effect people not physically within the tanplay.

A lot of the formal cherotic magic takes place within this tanplay trance. Tanplay is serious folly.

The student should enter the following two physical trances only

at the direct bidding and direction of the shaman, the teacher. The shaman within these two trances may use the student's body as his own to accomplish things he can't in his own body. The student might be playing both for/as herself and for/as the shaman.

In one of these states, "tansex", orgasm has not the linear goal peak quality it has in sex. In tansex, both orgasm and ontense are just two of the many possible ports that the play may carry the ritual into. Tansex, although it can be intense, has a magical evenness to it. Everything has an equal value. If there appears a linear goal such as to have an orgasm, this transforms tansex into some other trance state with different effects. Tansex has a nonlinear relaxed floating quality of things just happening, following the playing without forcing or trying. As in the other physical trance play forms (other than sex) that we have been talking about, there is no genital intercourse within tansex. The effect of tansex in the normal reality is to express and to explore the depth of a long existing friendship. Because of this, it only makes sense to be in tansex only within a friendship which has lasted for two years. This is within the normal western cultural reality. During the apprenticeship, however, the student should regard tansex as a ritual to be performed only upon the direct instruction of the shaman. In this magical ritual, the student is acting both as herself and as the shaman.

But within the magical work of apprenticeship, as in all magical work, another reality is working under the surface. Within this Cave of Lila, the shaman works with these altered states of physical trance, without the limits of morals, for different magical nonlinear change, in a totally different nonindividualistic context than the normal cultural context. We will call this context "tanpan". Within tanpan, all of the aspects of this physical play/trance, including that of intercourse, are drained of both their normal and hidden meanings and qualities, so that they can be used by the magic through the shaman to effect both local and nonlocal changes. During the apprenticeship, both tansex and tanpan must be kept within the disciplined ritualistic context of controlled folly within the Cave of Lila. By doing this, the tanpanic relationship between the student and the shaman will not conflict with, threaten or weaken the student's relationships in the normal cultural frame. This is because this tanpanic relationship exists and is

contained within the different, special, magical reality. However, this does not deny the fact that entering any magical experience often will shake to and beyond the breaking point any relationship that is not solidly based. But magical work can only strengthen a relationship that is solid.

We have just examined some of the channels of cherotic breathing which have been hidden from us within the so-called sexual level. It is the same on all of the levels of living. We have been led to believe that there are at most only a few ways to experience instinct, to physically communicate, to love and feel and speak and listen and think, to be spiritual, to breathe with the whole web of ultimate reality. By being denied the awareness of these other ways, our erour, our vulnerable strength, is taken away from us. We are funneled down into a narrow existence, most of which is abstract.

These many ways, many channels of cherotic breathing are in reality fragmentary parts of the whole tanpanic experience, direct experience of reality, the primal experience. This total experience is deep love. Within the apprenticeship, the shaman guides the student back into this primal direct experience to perform magical work. For this to be successful, the student has to willingly put up every aspect of herself to be used in the magical work, has to willingly let go of all old comfortable ways and forms of knowledge.

This reality of total direct experiencing is the reality at the point where self-awareness, the awareness of personal responsibility enters the evolution. Within this experience, the primal human related to everything in his environment as himself, as within himself. He was the rocks, the land, the plants, the animals, the others in the tribal grouping, and the gods and demons. And they were him. Because of this, he took responsibility for them, could communicate with them, could effect change in them. He saw the animals he killed for food as parts of the same body as he was. In this context, killing and eating was circulation of transforming forms within the environmental body. This experiencing the other as yourself is what is meant by deep love. This is not an abstraction. When the buffalo was killed off, the Indian, who was in magical relationship with the buffalo, also in a very real sense died. This is not because the buffalo was the food source, but

because the Indian was the buffalo. Kill off the plants, the land, the tribe, or the reality of gods and demons, and you kill off the primal person, his personal context of being. This concept of deep love is very hard to grasp in our reality of helping, sharing with, learning from, conquering, making love with, leaving, coming together with, etc., another as two separate, isolated entities.

(SECTION 12)

To talk about bodyplay in more depth, we will have to keep jumping from subject to subject, without a linear logic. The whole picture will be hidden until we have reached the end. This is because writing is a mono-channel, linear communication. There are ways to get around this, but they require a giving up of the linear way of thinking, of living, of dealing with reality.

This is also true within the apprenticeship. Although the apprenticeship is a multi-channel exchange, talking is the closest channel to the surface. Talking is a limited form of communication, limited in time and limited in informational amount.

At certain points in the apprenticeship, the student grabs onto a thread of the learning. She understands this thread, has real insights about this thread. To the student, this thread becomes the most important aspect of the process. She sees how this thread affects her everyday life and how it could affect her future ... could even be her future. So she thinks this thread is the core of the apprenticeship, if not the whole of the apprenticeship. She wants to follow this thread to its end, to talk about this thread to the teacher as a drama, and to make plans based on this thread.

By doing this, what the student really is doing is taking control of the apprenticeship by leaving her function as a student by thinking that she understands, that she knows how things should be, should turn out, should feel or look like. As a result, the apprenticeship becomes a personal therapy or a soap opera of relationships.

The teacher in the apprenticeship is weaving onto and into the student a complex spell of reality. This spell has many channels of intercourse. Within each channel, he is working with many different



threads. If the student does not let the teacher weave all the threads together into the spell, the way will be longer and harder. The focus should not be on the threads, but on the weaving. If the student can grasp this, she will learn how to weave, and also will have a spell within which she can create. By creating spells onto the student, the teacher learns and develops.

But if one or more channels are clogged by a thread, then the weaving will come to a halt. The student should realize that she is creating through the teacher the spell. This is not just a path to the student's personal way or medium of healing and creating. This is the student's way. The student should make this way by making the way the teacher is teaching her own. She does this, not by changing it or adding onto it, but just by accepting it, as given, as her own. There is nothing to search out, to understand, to find, to get to, to be more. Just accept. Then everything will grow out of just accepting.

(SECTION 13)

In social communications, we are made to think that the only way to be effective is through the mass channels. In truth, the magical, private, interpersonal channels are more effective and accessible. The same is true with the channels of the body. Society focuses us onto the face and the “sex” organs for our normal communication channels. The more open and free the person is, the more he expands from these channels.

In bodyplay, the top of the head to the forehead is the “spiritual” or “inner” center. The forehead is “wisdom”. The throat is “higher emotions”. The chest and the breasts are “nourishing love”. The belly is “lower emotions” such as doubts and fears, but it is also the cord, on the DNA level that connects you, not only to every human, but also to every life form on Earth in the past, present and future. The “sexual” organs are connected to sex, but they are also connected to deep communications and magical attraction. From between the legs to the base of the spine is the center of survival, but also of imagination, creativity, and taboos.

These are the major centers. There are many more minor centers. Each center has its trigger points. We begin to see that there are many more possibilities, many more channels than the plot of fragmentation wants us to know about. This is because it controls just a few of the channels ... the ones that it has made us believe are the only channels.

If the student rubs with his hands (or feet) on the person on the centers which the student feels are involved, there will be some healing effect. But the healing effect is increased when the student’s centers are rubbed directly upon the person’s centers. Other factors are rubbing centers in relation to one another; how deep and for how long the touch is; what kind of touch it is; what kinds of sounds and body gestures wrapped the touch; how free the student is from fears and doubts. It is like learning to play a complex musical instrument. Among other factors are how much chero is stored up in the magical place and how deep the rapport is between the people. The student should do bodyplay only under the guidance of the teacher throughout the apprenticeship. The reality of the cherotic relationship of

student-teacher in the Cave of Lila allows a higher intensity and a greater freedom than normally exists in the other reality. The student should not assume that he can safely create this intensity outside the Cave of Lila. With the guidance of the teacher, the student will be able to raise the intensity level.

Every time the student and the teacher meet, they push a pressure point of the normal reality of the outer world, building the normal world ever so slightly into balance. Slowly, the student's whole life will become this kind of healing push. The healing, the performances, the Cave of Lila, and even the apprenticeship are only contexts in which "the work" can be done.

This is true of the magic. It is only a necessary context of "the work".

"The work" is living with integrity and discipline in human love within a community network of deep personal relationships. This is the life that the teacher guides, teaches, builds within the students. "The work" is life. Everything has a right time to be done. Everything has a new meaning.

This is why it is vital that the student trusts and follows the teacher even when everything looks and feels to the student totally opposite to what the teacher says it is. It is vital that the student do what the teacher says in the time-cycle involved, trusting without understanding.

The teacher is a shaman, a trickster. He can change himself into a pitiful crying fool, a madman, a sexual pervert, a cruel bastard, a weak idiot, or anything else that the student fears. He transforms so realistically, so suddenly, that he "becomes" these characters. If the student does not hold onto the trust and respect for the real feeling that is the real teacher, the feeling which the student knows, then the student starts reacting to the characters as real, plunging himself deep within a world of illusions. If the student holds onto his trust and respect for the teacher, relating to him from that trusting place, then the student's grasp on reality will become stronger.

Not only will the student be closer to the teacher, but he will trust himself much more.

CHAPTER 4

Reality Shaping

(SECTION 14)

To understand more about what happens in bodyplay and in the apprenticeship itself, it is necessary for the student to begin to grasp the nature of ultimate reality. Ultimate reality is not what we usually think of as reality. What we usually think of as reality is a frame that is fit over the ultimate reality.

The ultimate reality is a webwork of the relationships among all possibilities. Every possibility is contained in the web of the ultimate reality. It is a scientific fact that the wider the range of scope, the more probable the improbable will happen. The ultimate reality is the widest possible range of scope. So in the ultimate reality, all possibilities co-exist with one another in the web of relationships. This is true for completely opposite possibilities. The web of possibilities can be called “God”. For God all things are possible. But our awareness cannot cope in this total web of reality, in which, for example, the color green is pink, but also blue, and also C-flat, etc. This web of reality relationships would be absolute chaos to us. We could not operate or even exist in this web. So we create a frame of reality to operate in.

There is a cultural frame of reality which we all absorbed into our being just by growing up in our social culture. This is not just the rules, the taboos, the morals, and the ethics that we are taught.



The cultural frame also includes what is and is not possible within our reality. This cultural frame is always changing. We all are affected by our cultural frame in deep, fundamental ways. There is no way to completely escape this cultural frame in life ... not even insanity. And there is no reason to completely escape. I am using the cultural frame now by seeing material objects around me, by using language to think and write, etc.

But we exist in a dynamic relationship with this frame that we call reality. We change it as much as it defines us. We have slipped back for a minute to the web of ultimate reality. This web is the relationships among all possibilities. The possibilities could not exist without the relationships. What is real are not the possibilities, but the relationships among them. This statement is abstract now by itself, but it will become more concrete as we add more possibilities to it.

The human mind, when deprived of all sensory input, will create another reality very quickly. This is because, to keep on existing, the mind needs other possibilities to relate to, even if it has to create those other possibilities itself. The teacher cannot be a teacher without the student ... and vice versa. So they create each other.

In bodyplay, if you focus on the body centers, there will be no magic, no healing, no fun. But if you focus on the relationships between the people, between the bodies, and among the body centers, then there will be magical healing fun which will radiate its effects. If you search for who you are within yourself, you will never find yourself. Only by searching within your relationships with others will you find your real self.

The cultural frame of reality is always our base camp. But for most people, it is also a prison of how things have to be. The price of order from chaos is usually believed to be limits. If someone is sure that she cannot do something, there is no way she can do it. But if the possibility that she can do it slips into her awareness, even on the sublevel of awareness, the odds of her doing it rise dramatically. The more passionately she believes in the possibility of the ability, the more she focuses on it in a disciplined way, the less she doubts the possibility, the more likely she is to break out of the cultural frame with its limits, into the web of ultimate reality in which the possibility of ability and

This reality shaping is the root of all magic. It is the true alchemy. For a long time, I called this reality shaping “faking”. This was unfortunate because people thought I meant living a lie, an untruth. What I was, and am, talking about is shifting reality by a committed, disciplined focus of will from our backbrain over time, shifting reality from one possibility to another. This is not just wishing to make what you want so. This is hard work.

Evolutionary change on every level always comes from this journey of a single person or a small group, into the web of all possibilities, bringing back into the frame a new possibility, trying it out in the frame. Sometimes the result is insanity for the person(s). Sometimes the new possibility works for the person(s), but the frame is not ready to incorporate it yet, because it would mean giving up opposite possibilities long cherished. But introducing a new possibility into the framework for a certain amount of time, in itself creates a new openness in the frame. True evolution happens when the frame accepts as its own the new possibility brought to it by the misfit heroes.

(SECTION 15)

In the primitive world, reality shaping was the function of magic and of the shamans. The shamans used rituals and myths as dream boats to travel outside of the normal frame of reality into the web of all possibilities to communicate with the gods and to shape reality for their tribe. Sometimes through the myths and rituals, the shamans took the whole tribe into the web. But often the shamans went deeper into the web alone ... alone because of the increasing dangers that exist in the web. This magical activity was seen by the tribe as vital to their survival. The shamanistic activity was not limited by the reality frame, by what was practical, although the practical reality was shaped by the shamanistic activity. As a result of these common mythical journeys, the frame was very flexible for all in the tribe.

But this began to change in the modern cultures, especially in the West. The shamanistic activity began to divide into philosophy, religion, art, science, and the occult. Each of these areas began to subdivide into sects, schools, disciplines, mediums, etc. They also divided

into “pure” and “applied.” “Pure” activities are done for themselves to explore, shape, create reality, to travel outside the normal frame, to capture possibilities not enclosed within the frame, to bring these “new” possibilities into the frame to magically widen or shift the frame of reality.

The “applied” activities try to use, to control, harness these new possibilities into the service of the established frame. This is the front-brain activity. In the modern culture, the pure activity is seen as being of value only as it relates to the applied activity. This severely limits the magic change of reality shaping which is what the pure activity is meant to be. What also limits the shamanistic magic in the modern world is the fragmentation of the pure activity. There is a holistic myth developing in science, in philosophy, in art and theatre, in religion, in psychology, in the occult. But this myth cannot get into the frame because the modern myth travelers are talking, thinking, and seeing in different technical languages, depending on their fields. Because of this, they do not realize they are visualizing the same myth. So the new possibilities contained in this myth cannot get through except in fragments.

The apprenticeship is the process of living the holistic myth. This creates a sub-frame or an inner frame by which the holistic myth can enter the cultural frame and shift reality. This is the ultimate function of the apprenticeship. The shamans did not go into the web for themselves, for their personal gain or power. They made the mythic journey for their tribe. They surrendered their individual past and future for the quest. The magic took care of these spiritual warriors.

The student must give up how he thinks life works, give up a large chunk of the cultural frame with its relationships, so that he can live the myth with cherotic passion and faith. The apprenticeship is not an applied activity, is not a problem-solving process. If the student surrenders to the magic, the magic will take care of him. This is not the goal of the process, just an aspect of the process.

Reality shaping is a normal, natural process that is a basic element of life, like breathing. In small ways and in large ways, people who have the possibility of it in reality, shape their personal reality. They do this by focusing on what they think should be real, focusing on it out

of time, focusing on it in an intensity and in a discipline, but not in a linear range. They live passionately as if what they believe should be real is in fact real. For a high percentage of people who follow this very demanding, very challenging, reality-shaping process, reality becomes what they believed it should be ... it is reality for them. They can use the possibilities contained in this personal reality in the cultural frame.

This reality shaping is not simply wishing or hoping, thinking or saying something is true. It is not plotting and manipulating things and people to make something real. It takes passion, discipline, intensity (of a special kind), and a not caring how long it takes or what/who says no to this reality. It may take several years to a lifetime for this personal reality to come forth. Or this reality may slip right in. It is vital that how long it will take, and how hard it will feel, be unimportant to the person. For him, this reality must be.

Once this new reality exists for the person, it causes ripple effects in the cultural frame. Understand, when we talk about new reality, what we are really talking about is reshaping the cultural frame. We add a line or a new shade to the picture which is in the frame. The cultural frame in modern times has always resisted this reshaping. It has removed the possibility of the full power of reshaping from most people's grasp. It puts pressures around the new reality to contain it on the individual level. These pressures often crush the new reality out of existence. But on this personal level, the new reality survives. It works for the person.

At this point, the cultural frame usually isolates the new reality by making the person special in some way, or by ignoring it, or denying it exists. Often this succeeds, and the new reality fades away. But some new realities slip through this curtain of fragmentation, sometimes after laying dormant for as long as a couple of lifetimes (common in science) or hundreds of years (common in religion). The more people find this old new reality by passionately, intensely believing in it in a disciplined, focused way, they breathe more reality into this old new personal frame, making it more and more real until it breaks into the cultural frame, fundamentally changing the cultural frame in small ways.

This is the manner in which the personal change is the key to



evolutionary change on all levels. At first glance, the mass and momentum of the cultural frame would crush any and all personal alternative realities. But by using this mass energy on the cultural frame by the erour principle, the personal reality shapes the cultural frame.

In apprenticeship, this evolutionary process is heightened by linking the personal realities of the student and the teacher with the mythic over-reality, and by the teacher linking the students together to create a community. The cultural frame is a mass agreement of how things are and work. The community is a different agreement, different

in some fundamental and elementary aspects. But the community is still sitting within the cultural frame. The more passionately focused the student lives within this mythic community, the more reality shaping effects the mythic community will have on the cultural frame.

(SECTION 16)

In the last section, we talked about reality shaping in the context of creating reality based on idealism and human power. But reality shaping in the general sense is always happening. Every time a person doubts, fears, he is shaping reality. If a person is focused on getting money, or getting sex, or any other individualistic desire, he is shaping reality. Any successful person in any field or pursuit is a powerful reality artist or reality magician, as are many of the world's victims. Reality shaping is operating in every life. Reality shaping in this context is just a natural force, being neither good nor bad, positive nor negative, black nor white. It just is to be used to create a life. It is much easier to shape reality in the way the cultural frame is going. It is much easier to doubt and fear and create limits because this is where our cultural frame has been heading for 7,000 years. This is like a spiritual gravity. It is easier to focus on the things that the cultural frame is focused on. To break out of the direction of the cultural frame is easier than breaking out of the focus of the cultural frame. This explains why most people go in the direction of the cultural frame in their personal reality, and why most of those who break from this direction get subverted in their personal reality shaping by focusing unknowingly on the materialistic or individualistic pursuits (disguised in some way, hidden from them), or by reacting to these pursuits. This is the gravity that keeps most people within or near the modern cultural frame.

But there is a way to learn to fly. This is special reality shaping in the apprenticeship. This flying of reality shaping requires a constant effort. The dynamics of this flying are very simple, and yet hard to learn because they are simple. The first thing the student has to keep in mind is that she has to keep flying. She should never take flying for granted. Never stop flying. If she takes flying for granted, she will stop flying. When she stops flying, she starts falling back into the cultural

frame ... or falls unprepared into the ultimate web. She can correct this by starting to fly again. But after a certain point if she doesn't start flying again, she enters the pull either of the cultural frame or of the web, and she crashes. Her ability to fly comes from her passionate self-trust that now is embodied in the form of her trusting the teacher. From this trust and faith come the altered reality.

A frame of reality reveals a small patch of the web of all possibilities. It does not remove this small piece of the web. A frame just contains our awareness into the small piece, blocking the rest of the web from our awareness.

The science of physics has found, discovered, created by reality shaping, the quantum level of reality. This is a subatomic level where material particles are barely material at all, only barely not energy. These particles barely "exist" at all, having a "life span" of a tiny fraction of a second. All matter is made up of the relationships among these barely existing particles in empty space. Science is beginning to think that the reason why these particles lead such a blinking existence is that they travel back and forth in time. A particle only exists for/to us when it dwells within our time frame. When it is not in our time frame, it still exists, but for/to us it only exists as a possibility except when it is visiting our time/reality frame. On this level, reality gets weird. A particle appears to be creating itself by entering this time/reality frame from the future. Scientists have run into a problem in observing this level because their thoughts, and even the act of observing, changes the properties of reality on this quantum level.

This is a scientific myth. It is real, true, only because it works on the reality level in which science now believes. It is a myth because it is a story, a work of imagination, an attempt to explain what we do not understand. It is an attempt to explain what we think is the whole reality and is undeniably just a small part of the ultimate reality.

We have said the ultimate reality is the web of the relationships among all possibilities to one another. Each possibility has a



relationship to every other possibility. A frame of reality is placed over the web, creating a window onto a part of the web. The bulk of the web which is not in the frame still exists even though it is blocked from our awareness. This bulk of the web is still linked by relationships to the part within the frame. The frame does not cut these relationships off. It just cuts our awareness of them off. We are still in the web, are still a part of the web, when we are in our frame. The web is God.

Each one of us is a bundle of possibilities within the web. This is more true than the myth we will be forced to use because of limitations of language and linear thinking. In our myth then, each one of us is a possibility. As a possibility, we are linked through relationship to all possibilities. This is not limited by frames. These relationships define us and all things and beyond. We would not, and could not, exist outside of the context of these relationships. People usually think of a relationship as an abstract existing between two realities.

In the web, there is not a single center, because each relationship is the center. Each relationship is linked to all other relationships. They are linked in a dynamic interplay, in which relationships, all relationships affect, change, create one another always. Science is beginning to explore this dynamic interplay. This dynamic interplay until very recently has been called and thought of as chaos, patternless events not fitting into the linear reality. It has become increasingly clear that the linear way of reality, the cause-to-effect pattern of thinking and seeing, is just a small fraction of the much larger pattern of dynamic interplay which I have called the web of ultimate reality.

Since language is linear, it is impossible for me to talk about, to even know, the dynamic interplay of the relationships of all possibilities. I have to focus on the relationship between the teacher and the student in the apprenticeship to dig into the web. This relationship is magically special only because it is a living, committed symbol of the oneness of all. It first appears to be a relationship between two people, the teacher and the student. It appears that the teacher is in power, in control within this relationship ... in power over the student. If the student continues in this way of seeing the relationship, he falls out of relationship, falls out of trust, falls out of faith. Then he becomes the victim of the teacher, the enemy of the teacher. This failure on the part

of the student to accurately see the true nature of his relationship with the teacher can happen at any point in the apprenticeship ... whenever the student loses the grip of discipline. If he does not find his way back to his faith and trust soon, he will kill the teacher or run away from the teacher defeated. Either way, the student will be a victim. The apprenticeship is becoming not a victim, but rather becoming the center of reality, becoming a servant.

If the student maintains his trust and faith, the teacher will melt into the student, becoming a part of the student as the student becomes a part of the teacher. The relationship becomes an inner relationship linking all possibilities together. Both the teacher and the student are transformed from poles of the relationship to servants of the relationship ... servants both together and to each other. Nowadays, serving is not fashionable. But being willing servants is the only way to be empowered, to not be a victim. This inner relationship of the teacher and the student has powerful effects because all relationships are linked to it.

One of the aspects of this particular magical work which I am involved in is to find a suitable way to do the apprenticeship ritual in our modern western culture. This ritual has never been performed successfully in this culture from a living shaman to living students in a living myth. This makes what we are doing vital, risky, dangerous ... a magical experiment.

Within the apprenticeship, there is usually what appears to the student to be a "personal" crisis in her life. This crisis is in fact the crucial transformation within the ritual. This transformation usually occurs in the second or third year of the apprenticeship. The crisis which you are experiencing is magical, not personal. It is a calling to move from being a student of a personal teacher to being an apprentice to a shaman. Traditionally, this magical ritual process takes seven years. The opening years are focused on removing the social, personal, moral, ethical blocks within the student which would block him from being a clear instrument for magic. This removal process looks to the student to be a linear process called learning, developing knowledge and understanding to make a better person.

In a deeper reality, the shaman is on the front line of a magical

war. It is a shooting war. He needs to link with others to create a wider channel for the magic which comes through him and guides him. To create this channel, the shaman takes on the mask of the teacher. Students come and go. The personal soap opera of learning hides from most students' eyes the real battles, the real victories and the real defeats, the real powerful effects that the student with the shaman are the instruments for. As taboos are broken within the student, the magical effects upon reality are more and more profound.

At this point, the crisis hits. Again, the crisis is not personal, but magical. The student does not see this. He sees it as a personal drama of his personal relationship with the teacher and the other students. As a personal drama of his fears, his doubts, his moral judgments, of his personal past and future. The crisis hits when this personal drama becomes too dangerous. The crisis is the student being forced to realize that his personal fate is not important, forced to realize that the apprenticeship is not a personal training, but a war battle the scope and dimensions of which he does not have any way of knowing.

This crisis can be compounded by the illness of casualness if the student does not keep a disciplined trust for the teacher. Time breeds casualness which is really a low grade form of contempt. When this crisis occurs, the student has been in the work for several years. This magic becomes everyday living which slowly sinks in the student's mind into a normal unimportance, into the grey world of being taken for granted, of being known and understood and just tolerated. The teacher in the student's mind becomes just an intimate relationship subjected to the normal limits, labels, and judgments. This casualness can be fatal in the magical realm, fatal not only for the student, but for the people around him and for people he does not know. Casualness can literally kill, cause insanity, trap people in unliving life.

The magic of the apprenticeship raises everyday life into the magical realm in which every act and word has a multi-dimensional effect. This crisis marks an end of the shaman's ability as a teacher to correct the imbalances caused by the student's casualness. In other cultures, this casualness is kept in check to a certain degree by a ritualistic formalism. Both because of the nature of the western modern culture and of the nature of our magical work, such formalism would



be a hindrance. But even in other cultures, casualness builds up in the student like puss, and he is sent by the shaman on a journey for desperation and awe.

After going through this magical crisis of transition, by accepting the call of apprenticeship, the apprentice is surrendering to the particular magic which comes through the shaman, not through her. She is passionately, joyously surrendering her, her mind, her emotional energy to the magic that dwells within the shaman ... surrendering to be used in any way by the shaman.

Within this reality, she will be an extension of the shaman's body. The magical life exists within but outside of the normal reality. This requires a complete focus upon the magic that comes through the shaman. This total focus upon the shaman requires a total listening by the apprentice to the shaman. This listening is not just by hearing with the ears. It is listening with the whole body. It is not listening to know more, to understand more. This deep listening is the active, joyous readiness to receive directions, instructions, needs, rituals from the shaman both directly and indirectly, verbally and nonverbally. It will be utterly important for the apprentice to joyously follow these directions and instructions, to fulfill these needs, to perform these rituals in a very mundane manner which contains a magical lust, continuing these magical structures linearly through time, not stopping or changing them.

By entering this stage, the apprentice accepts the total state of unknowing, of not understanding. Within this state, she is a part of the body of the shaman, an instrument of the shaman, for the magic coming through the shaman. Any concern for her personal well-being, personal growth, personal expression, personal desires blocks this deep erour listening/doing. This is also true for linear "why" questions, questions of comparison of realities, and questions for explanations. These linear questions, based on morality, imprison the magic. They create illusions of understanding. They jerk, distort, the magic backward, causing dangerous results. The shaman, as a full magician, has

long ago leaped into this not knowing, this unquestioning surrender to the magic beyond morality, devoted his whole life to the battle. For the apprentice, the leap into hidden magic is framed in by time.

What I have so far described looks like blind trust, blind loyalty, blind obedience of the apprentice to the shaman as the channel of the magic. It would be if the apprentice as a student had not worked and lived with the shaman for years. If the student accepts this inner calling to be an apprentice, to be the pure instrument for the shaman's magical use, the student uses his past years of working and of living with the teacher to make this leap. Because of these years of magical work, the trust and loyalty of the apprentice for the shaman is not "blind". By entering the period of apprenticeship, she is giving her consent of responsibility to be used beyond moral limits, beyond her personal well-being.

This is pure service. In this magical service, linear questioning, "how" and "why" questions, are dangerous time blocks to the magic. The apprentice does not have the needed dynamic vision to know, to understand. In a different sense, this is also true for the shaman. This makes linear "how" and "why" questions worse than useless to the apprentice. They imprison him in moral judgments within the surface of how things appear, how things feel. All of this will have to be set aside for the time of the apprenticeship.

Another of the major pitfalls of misuse of the magic is that of sarcasm, ironic stabs and cynicism on the part of the apprentice. This distorted humor links the apprentice to the old "normal" world when she does not accept as her own the magical reality that comes through the magic from the shaman. This distorted humor is an attempt to pretend that the shaman and the apprentices are just friends and lovers, together to do art, to grow personally, etc. This is a denial of the fact that the apprentices and the shaman sit in the front line trenches of a spiritual war. Every mundane act and gesture takes on a vital quality. Life is very dangerous in the trenches. One of the main tools of the shaman is humor, the trickster humor. This humor, this playful fun is complex and deep with multidimensional purposes. It is a human humor. The student can confuse this humor of the teacher with the personal soap opera humor. This breeds casualness and contempt.

Students and apprentices are not capable of trickster human humor. Apprentices must focus on servicing, loving, without thought of personal gain or welfare.

There are many ways of being a victim. Many people think they are victims of the past. They are. They are victims of the past partly because they believe they are, and partly because it is a major chunk of our cultural frame that says effects run in a one-way linear fashion from the past to the present to the future. The events, the choices, the crises and traumas of the past create the present. The past and the present combine to create the future. In this framed picture of time reality, the past is a fixed thing that cannot be changed. So a large part of the present and the future is also fixed. This gives us only a part of the present that we can do anything about through our will and actions. Within this frame, we are doomed to be victims of time.

But within the mythic frame of apprenticeship, time is not linear, but a living dynamic interplay of the past, the present and the future (to use the only three slots of time our linear language allows). We are always sitting in the center of this interplay. What we do now gives new contexts, new meanings, new patterns to what happened in the past. This totally changes the past. The new past affects the present. The past and the present affect the future. Since our actions (thoughts are actions) always affect the past, our future actions will affect what will be then the past, including this present. Time has transformed from a straight one-way line into an ever-changing ball, in the middle of which we sit creating. In this ball of time, we are victims only if we create, and keep creating, ourselves as victims. This is the seat of power that is the inner relationship of the student and the teacher.

(SECTION 17)

Being in the apprenticeship, being in the relationship with the teacher, the student sits in the seat of power in the center of the web of all possibilities. Her relationship to the teacher must be the center of the personal reality frame for the student. In truth, everyone sits in this seat of power. But in apprenticeship, the veils are stripped away, revealing the great responsibility which goes with the seat of power. Both the

power and responsibility cannot be avoided by anyone. Most people are not aware of their power and responsibility. So they are not pinned to their power and to their responsibility. But once a person is aware of this power and this responsibility, she is trapped into being the creator. She is trapped in this responsibility of power. The apprenticeship and this book are designed to trap you into this responsibility by making you aware, more and more aware, of the power within you.

Your every action, thought, and word is important. It has a radiating effect throughout the entire web of relationships, throughout time. This fact is the center of this work. If the student bases her life upon this fact, her life becomes rich with possibilities. It becomes the life of cherotic passion and deep meaning. Every action, every thought, every interaction becomes a cosmic Big Bang. The Big Bang in science has been placed in the distant past when what would be the whole universe exploded into existence from a level far below the quantum subatomic level into the time-space dimension, exploding outward in all directions, filling up space. But it has become clear that this physical/material Big Bang is just a reflection of the real Big Bang of awareness. The self-awareness created the past, as well as the present and future.

Let us bring all of this cosmic stuff down into the concrete focus of everyday living by again stating that each person creates his reality by what he believes and by what he does over time. There are a lot of ways to deny this power. A person looks around at his reality and it is obvious to him that it should not be like it is. Most people just think that is reality, and nothing can be done. But they will not be reading this; they will not be students.

You who are reading this are aware to some degree that you create at least your own reality. But you look around at the reality that you find yourself in, and it does not match your ideal of how things should be. This has given rise to bad logical thinking which has sealed many people (especially in the growth movement of the 1970s) back into being victims. According to this bad logic, since a person creates his own reality, he must somehow want the reality he finds himself in. If the reality does not match what he thinks should be, then he must not really want what he thinks should be, what he wishes should be. So he

does not really want what he thinks he should want, what he wishes he wants. Just writing down this bad logic is confusing!

This way of thinking is a padded cell. It comes from the premise that there should not be any “shoulds”. This premise originally applied to false “shoulds” coming from outside of the person. But over time, it bled into the personal inner shoulds, what is right inwardly. This leaves no base upon which the person can create. He is left with guilt for creating a reality that should not be ... or worse, he proudly takes “responsibility” for doing what he knows he should not do ... takes responsibility for continuing to do it until sometime in the future when he magically can start doing his ideal. This is absolutely false “taking responsibility”, the worst kind of double-think.

It takes one magical fact, the fact that you can create your own reality, and uses this fact as the foundation for a prison of victimization. It simplifies freedom, power, and real responsibility out of life again. If you really do not want what you yourself think you should want, what you wish you want, your only option is to give up on yourself, to see yourself as inferior to your ideas, to settle for less, to be less, to wallow in self-indulgence within guilt and fear and doubt. So you



project guilt, fear, and doubt out into the dynamic interplay of ultimate reality. So you are personally responsible for guilt, doubt, and fear in all reality.

What this bad logic does not take into account is the influences of the dynamic interplay on the person. If a person gets cancer, it does not mean that he secretly wanted to get sick or that he did anything wrong to cause the illness, or that this sickness is a lesson that he has refused to learn in any other way. If he thinks these things, if he thinks in this cause-effect linear logic, he takes on the illness as himself. This makes healing much harder to take place because there is no place within which to do battle. It is him ... it is the cause of his doing, his fault, or God's wrath.

In reality, there are many, many factors that create such a situation. Many of these factors are "invisible", impersonal. For an example, in our cultural frame, there is an expectation that has the title of "statistical probability" that a certain number of people within a certain time frame will have cancer and die. Reality tends to fulfil strongly held expectations, so that number of people will die within that time frame. This is just one of the factors. The person does not need to understand these factors.

We have said a major secret in healing is acceptance. What the person with cancer first (as any healer) needs to do is to accept the situation (but not the surrounding expectations) he finds himself in, accept the cancer, accept death, but more importantly, accept living. This acceptance creates a level battleground. Next, he should find out what he envisions should happen (but not just should happen for him, but what should happen) ... how should he live, how should he die, what should the cancer do, what should life be like, what should dying and death be like, what should things be like. Then he has to act and live in passion and in faith as if things are as they should be. There is always a risk of failure, of losing the battle. But by doing this healing battle, even if the person "loses", he is still within power.

We will talk more about healing later. Now healing is just one example of living within power, within responsibility. The student should now be aware that he is in the center of the web of ultimate reality. His every action, every word, every thought is important. It creates,

affects, and changes everything, everywhere, always. This places the ultimate responsibility on the student.

Some scientists now believe that the function of self-awareness, which they have up until now contributed only to our particular species (which is questionable), is to “create” reality by “discovering” reality. This moves the “Big Bang” of the creation of the universe from the distant past on the physical plane to the present of self-awareness.

Some scientists are beginning to question the real nature of the act of discovery. They have started noticing that things as a general rule are discovered only after there has been a theory created in imagination. This is true for things that should have been stumbled upon by accident before the theory had been created. This suggests that the act of imagining a theory releases a reality-shaping process which, if allowed to develop fully, will create the imagined part of reality. This newly created reality has a past, a present, and a future, all newly created. So this part of reality will appear to have existed before we “discovered” it. According to today’s scientists, self-awareness has been a very recent development in evolution.

Reality for the self-awareness for a large space of time was a small, flat world of several hundred miles, at the most, sitting in the middle of the universe. This is the reality the early humans lived in. The self-awareness within us has kept developing this reality outward and inward. Now our reality reaches into the past to the Big Bang creation of the physical universe, reaches outward to the expanding edges of our exploding universe, downward into the quantum level of matter, inward into the collective consciousness ... to name just a few of the directions.

This reality has developed by creating possibilities in the imagination, then focusing upon the possibilities in an intense expectation. For an example, when the reality was that this world was a flat world, the center of the universe, there were a few who believed, imagined, theorized, expected, proved to themselves that the earth was round, was circling around the sun. The world remained the flat center. What made the earth become round, what shifted the earth’s position in the universe, was their intense, passionate expectation of the possibility. They were willing to ruin their lives, to appear foolish or crazy

or evil, to be tortured or killed or ignored for this expectation. This intense expectation finally attracted enough mass of agreement that it reshaped the earth and shifted the whole universe for all time, past and future.

This reality-shaping process is happening all the time, so reality is always being shaped by expected imagination, by a battle of expectations. Because of this, evolution is not a linear process with a static beginning point of the “Big Bang creation”. It is instead a radiating process of recreating and reshaping, with its Big Bang beginning within the now, and with its effects radiating outward. The “Big Bang” of science is only one outer edge of this radiating process.

To bring this vital battle of expectations down into everyday living, I will again go into my personal life. When I was born, doctors told my parents that I had no intelligence, that I had no future, that I would be best put into an institution and forgotten. This was a powerful expectation with all the force of western science and medicine, as well as social influences, behind it. It would have been easy for my parents to be swept up into this expectation. Then that expectation would have created my reality. I would have long ago died without any other possibilities.

Instead, my parents rejected this expectation for the possibility they saw in my eyes, for what for them should have been true. This rejection of the cultural expectation of reality could not be a one-time choice. They had to passionately live their choice every day, every minute, or the cultural expectation would have sucked them and me into it. It fought them at every new possibility they opened to me. Their passionate commitment to how they thought things should be attracted people to me who kept opening new possibilities for me. Of course, these were in the minority. But I focused on them, making them how people should be, how I wanted to be. So I expected people and myself to be like that. So people were for the most part that way ... at least I saw them that way. This opened up to me what is called luck. It also gave me the ability to trust and the ability to use opportunities.

This is the level that saved me, protected me, guided me. On this level, my parents won over the cultural expectation. By their winning, I won. By my winning, you win.

But on another level, the cultural expectation had won by shaping reality, making me into a physically ugly cripple, a burden that no woman would want. No matter what I accomplished, no matter how smart or warm or giving I was, I would still be an ugly black hole, always taking more than I gave. I was stuck in that piece of the cultural frame that I had accepted. The cultural expectation had won. I and everyone had lost because I bought into it.

But there was a point when I was around 28 when one day I decided that I did not want to be in a reality where I was ugly, where I could not give all I needed to give. It simply was not how things should be, not just for me, but for everyone. So I decided to act and think as if I were beautiful. I did not tell anyone of my decision. But within two weeks, people started telling me that I had physically changed. I used this feedback, this sign, to deepen the reality shaping. This new reality opened up new possibilities for everyone.

(SECTION 18)

We have talked before about how the student should make the apprenticeship and the teacher's way her own. But the apprenticeship is a focused symbol of a way of living in life, every person is surrounded by all possibilities. She shapes her own reality and the reality surrounding her by what possibilities she takes on as her own. Possibilities of doubts and fear and other "negatives" are, and will forever be, existing around her, just as "positives" such as ability, freedom, and power. These possibilities exist equally within this dimension. Fear, doubt, limitation will not disappear or go away within the web of all possibilities. They will always be there for the choosing, for possible focusing points. But so are the possibilities of strength, freedom, and power. All of these possible focusing points exist in every event, every situation in life.

Most people feel the possibility of fear and doubt within an event or situation and believe it is them fearing and doubting. By doing so, they take the fear and doubt onto themselves, making the fear and doubt their own. This transforms, transmutes, the event or situation from just life into a terrible monster of which the person is a victim. Left unchecked, this fear or doubt will leak into the person's whole



personal reality, making parts of herself victims and other parts monsters. But this is not the end of it. Other people become monsters or victims as fear and doubt leaks out from the personal reality into the general reality of the cultural frame. By taking on fear and doubt, by making it her own, the person is taking on the responsibility of the universal doubt and fear. This is because she becomes a transmitter of doubt and fear. She amplifies the doubt and fear in the world. The more she believes doubt and fear is himself, the louder and the wider the broadcast.

Fortunately, this entire process is also true when a person operates from, sees, chooses, and uses the positive, the strength, the power, the freedom in a situation or an event. The student should understand that every situation in life has the potential of both fear and strength, of both doubt and power, of both desire and freedom. This background of potential is always there within life. The choice is always there. In the western modern culture, doubt, fear, and desire are actively promoted because victims are easier to control and manipulate than free humans.

For this reason we will always feel doubt, fear, and desire around us in this society. But we are not responsible for doubt, fear, desire unless we choose to take them on as our own, as us. But once we choose to take these negatives on as our own, to think and act upon them, then we are taking on the guilty responsibility for them not only in our lives,

but in the world in general.

But if we brush past the fears, the doubts, and the desires to lustfully take on life as our own, make it our own with all of its strength, power, and freedom, then we assume the responsibility (in all of the senses of that word) for life, strength, power, and freedom. We do this not only for ourselves, but for everyone. The more life, freedom, strength, and power is chosen, the more available these are for everyone.

This has been called the way of the warrior. It is the way of the shaman. But it is also the way of living happily. We have to always push past the ever-present doubt and fear to lustfully join with life, lustfully work with life, working with everything life gives us, including what would look to victims as hardships and sufferings. By doing this, we crack over time the shell of “hardships”, finding these life experiences transformed into deep living blessings.

The victim sees things being done to her by life, by other people, and especially by herself or parts of herself. These things do not meet her approval. But she thinks she is powerless to do anything about it. So she endures life, or hopelessly rejects life. She just says “no” to life. She always has a headache. She eats candy, then feels guilty about eating candy. She gets into a relationship that is guaranteed not to last. And when it does not last, she uses it as proof that she cannot have a lasting relationship, that the other person turned into a monster, that life is fucked. The victim would read the above paragraph about the warrior’s way and would either think she is not ready for it now, or turn it into a way to say “no” just one more time. The basic quality of the victim is that she is cut off from the lusty principle of erour.

The word “lusty” is usually linked to sex, as erour is usually called and thought of as sex appeal or sexual power. We have said erour is the vulnerable strength. This vulnerable strength comes from lustfully taking life as your own, lustfully working with life, having the sense of lusty responsibility for your colorful reality. This is erour. When you have erour, you shape reality by using everything, then projecting it both outwardly and inwardly. This attracts open people to you, thus attracting opportunities as well.

In the Chero Apprenticeship, erour is developed by arousing chero by eroplaying in certain ways. Eroplaying in everyday life is very

important. This kind of eroplay should not be glamorized by outer trappings of rituals. Another kind of eroplay is in healing, in which the chero is balanced within the bodies. In these kinds of play, it is not necessary that both people have more than a basic understanding of what eroplay is and is not. In the case of healing, just one of the people is required to have a deep experiential understanding of eroplay.

But within the Cave of Lila, the teacher and the student may do special intense eroplay rituals together to arouse chero to go into the ontonse state. One of the reasons for these rituals is to develop a well-defined and lusty erour within the student. Because there is no physical/sexual intercourse nor orgasm in eroplay, it is possible to create arcs of chero between the centers of one body to the other. This is done by rocking together, turning the centers on, and making sounds. These arcs of chero act like bridges between the two bodies through which much more intense energies can flow. Chero can be moved up and down both bodies by working on one of the bodies. In this way, the student gains, not learns, finer control of erour.

(SECTION 19)

Seeing time as a dynamic pattern of relationships, instead of as a linear progression of events, fundamentally reshapes reality and how you react to reality. It makes guilt, remorse, and anger outmoded. When it is realized that what is done in the present automatically changes what has been done by you and what was done to you, such feeling actions as guilt, remorse, and blame are just continuing the past event into the future by way of the present. This is why looking to the past for the causes of the present seemingly difficult situation is only and ultimately prolonging and compounding the difficult situation.

For example, in childhood, you may have felt you were victimized by your parents. This is often translated into meaning you are a victim. Then this being a victim, as well as the original event, is usually repressed, hidden. But life becomes a long, and fruitless, attempt to not be a victim anymore. This attempt makes you a victim to life, reinforcing the original event, creating a negative myth around this one event, which gives the event more and more weight and importance, which

curves reality more and more around this event.

Then within the present, the event is brought from hiding and is wrongly analyzed in a cause and effect way. Guilt and blame are dished out either on yourself or on the other (your parents, the rapist, the bully, the deformity, the situation). This stores up the energy of importance, thereby “distorting” reality, shifting this one event to the center of the reality frame. This distorting process is a self-feeding cycle. The more energy of importance that is invested in the event, the more energy is attracted to the event.

Avoiding or denying events, situations, people, fears, or doubts are other ways to invest the energy of importance. This is why exploring and analyzing these inner and outer events will release some of the pent-up energy ... but just up to a certain point. After this point is reached, analyzing and focusing on a single event will just add to the pent-up energy of importance, adding to the downward spiral of self-indulgence. This spiral is linear.

To move away from this linear world of limitations, our self-awareness has to be admitted to. We exist in a nonlinear reality. Within this reality, there is space-time. Space-time is not the larger reality which we are calling the web of ultimate reality: space-time is just one possibility in the web.

We have seen time is not linear, but is a nonlinear ball. Science tells us time and space are aspects of the same web. Time-space is a nonlinear ball. Each of us sits in the center of this web ball. In the center, the person affects everything and is affected by everything. His every act and word affects everything fundamentally because it comes out of everything. In this reality, every act is important, as important as Jesus dying on the cross for our sins, as important as Adam and Eve eating the apple, or a nuclear war. These are just symbols for the every act, every word, every thought each of us makes always. Each act either saves and uplifts everyone, or condemns and degrades everyone. Each of us lives and dies for everyone.

Within this nonlinear dynamic interplay context of reality, everything takes on a high but equal level of importance. Casualness appears to be an avoidance of power and responsibility. By knowing everything you do, say, and think matters, has a profound and direct

effect on literally everyone, you are less likely to be sloppy in your life.

In this nonlinear reality, guilt and regret are the continuations of the acts, events, or attitudes on which the guilt or the regret feelings are focused. Guilt and regrets pump energy into the past situation. This strengthens the reality of the situation in the past, and continues the situation into the present and on into the future. This prevents you from focusing on doing what is needed and right in the present, thereby increasing rather than decreasing the effects of the regrettable situation. You become frozen within the situation.

Some people use these facts about guilt to attempt to avoid personal responsibility by retreating into an ethical casualness. Since the punishment of guilt and regret is not hanging over them, they do what is socially acceptable, what is personally comfortable and/or profitable instead of what they sense is the right thing to do. By doing this, they deny their role at the center of all reality.

To correct past mistakes, it is not necessary to go back into the past, or to the people in the past situation to make amends, to analyze, to judge yourself, or to seek punishment or forgiveness. This takes you away from the point of action which is always now, away from the situation you are in now, away from the people you are with now. If you do the right thing now within the situation you are in now, the past will automatically change for the right.

When we talk about “now”, we are talking about the ball of non-linear time which includes in it the past, the present, the future. This removes the finality of importance of all mistakes. Doing right now changes the past. Not doing right now also changes the past.

People say they are not now ready to do what is right. They are not strong enough, skilled enough, brave enough. The right thing is too uncomfortable, costs too much right now. They will do the right thing sometime in the future when conditions change, are more favorable. This is the trap which can be called “waiting for Godot”. This trap is what gets most people, traps them in shallowness. The future does not come because it is happening now, just as the past does not go away because it is happening now. If they do not stop waiting, they will wait for eternity. They can only stop waiting now, because now is the point of action.



When we talk about the past, the present, the future happening within one another, dynamically interacting with one another, causing and affecting one another, we have started using the principle of inter-penetration. Inter-penetration is the scientific and mystical theory of reality which states that everything is contained within everything. The inter-penetration of time does away with the cosmic questions of “the chicken or the egg” beginning creation, as well as the moralistic debate over free will versus fatalistic determinism. Within the web of ultimate reality, there is no ultimate beginning or cause.

Moreover, every action of the individual rises out of a sum-wave of actions meeting at the individual; but the directions the wave takes depends on what happens within the individual.

Inter-penetration is what the student is starting to work in. To start to understand inter-penetration, it is important to remember science has said time and space are aspects of the same thing, as are matter and energy. As we have seen, time has a nonlinear dimension. This is also true of space, energy, and matter. But we will start on the purely one-way linear level. What we see and hear through our eyes and ears is from the past. This is usually only a small fraction of a second out of the past. When we shift our focus to the sky, what we are seeing and feeling comes directly to us out from the past, anywhere from a few minutes (our sun) to many thousands of years (the stars). The wave of this pastpresent is regular, governed by the speed of light, which is the speed limit within the linear dimension according to science. Our past is also affecting the present of the stars right now. If we magnify, amplify, and tune into this wave of the past, we would get more details from that past and be more affected by that past.

Science says each of us has particles in our body that have been in the body of every living thing that ever existed on Earth. Through breathing, eating, and the processes of elimination, this circulation of particles takes place. The melting decay of death, decaying back into the inorganic ground field, and the build-up of new life forms in birth, is the powerful tool of this circulation of particles. Add to this the backward material cord to the material Big Bang of the universe which links everything together in this universe, and the rain of cosmic stuff that bombards Earth, we begin to see a universal exchange of particles, a universal body, a universal life.

These particles are not material, although they make up what we call materiality. Science tells us these particles are patterns of possibilities. Science also tells us these particles go back and forth in time by going out of the linear dimension with its speed limit.

By what we do, we each change these patterns of possibilities. Then these patterns travel nonlinearly out of space-time, effecting change nonlocally.

In bodyplay, we change the patterns by exciting the centers of the

body. We usually see the centers of the body as cherotic points. But what they truly are, are connecting links through which the patterns of possibilities can be transformed and then transmitted both inwardly and outwardly.

(SECTION 20)

In the last section, I was guilty of being imprecise, being casual about combining realities, combining linear matter (of the sub-atomic electrons, neutrons, and protons) with the non-linear quantum particles, the packets of possibilities which are contained, but not confined, within the linear matter reality of time-space.

This being imprecise, this being casual, is one of the major veils blocking us from seeing the true dynamics of existence. To a certain extent, this casualness and impreciseness are built into our frontbrain, our cultural frame, and our thinking and speaking language to protect the existing normal reality. This imprecise casualness causes us to take for granted that we know reality, that we know what is being talked about. This casualness turns on automatic mental tapes of meanings. For example, many people equate pornography with anything “sexual” in a work, they then equate pornography with “evil”, and react according to the reactionary judgement of moral reflex. This creates a flat, easy world. In this flat world, it is very easy to control and to be controlled by power. The apprenticeship explodes these taped automatic moral judgments and the casual self-sureness of knowing/understanding that clog our frontbrain.

All of this may lead some to think that what is needed is being precise, and objective, and uninvolved together with a good dose of skepticism. They use as their model the scientist and the journalist. But science has shown that the normal western concept of objectivity is a myth that has no base in reality ultimately. The observer always affects the observed because they are one experience. What people usually call objectivity is clinging onto their old ways of seeing. When western journalists studied shamanic faith healers, the westerners discovered “frauds” and “tricks” and sleights-of-hand such as what was represented by the shamans as diseased innards turned out to be

wads of cloth dipped in chicken blood. The westerners were quick to dismiss the magic as fake. They thought they were being objective, precise, and seeing things as they are ... not like the desperate, ignorant people who got well. What the western objectivity does is put blinders on our feelings, on our emotional response.

What is needed for the student is the preciseness of the poet. This is the Yin preciseness. This preciseness assumes that there are many levels, layers, meanings, channels of possibilities to every word, every concept, every situation. The student should assume that he is only aware of just a few of these levels, but that he is affected by all the levels. He should open himself up to being guided by the teacher into more and more of these meaning levels. This receiving, accepting mode prevents a rigid preciseness that has at its core a macho casualness. This Yin way of acceptance creates a deep wonder awe in a reality that is always new, always alive with unthought-of possibilities.

But this requires the student to have a special kind of personality, both strong and accepting. This is the Yin personality. We are using the word Yin as we have defined it in this book, stripped from the usual western mind-connotation of the feminine, inactively passive, weak, and negative. Erour is a Yin strength. The Yin personality is the same in both men and women, but because of the distorting quality of our society, it appears to be different in men and women. The Yin women are strong, they are not afraid of the physical, of giving themselves on all levels. They are lusty but not casual. The men are soft and gentle, with round edges. Because of these qualities, the Yin people do not fit into the western sexual dichotomy. They are not bimbos, bitches, wimps, men trying to be women or women trying to be men. They are people full of chero and erour. Usually in the first parts of the apprenticeship, the social distortions are stripped away, uncovering the basic Yin personality.

So far, we have talked about the apprenticeship in terms of the relationship between the teacher and the student. But there is another dimension to the apprenticeship, that of the tribal community. This tribal community is made up of the teacher and his students. The teacher-student relationship is the base and the core of this tribal community. But the dynamics of the inter-relations among the students

and the teacher create a powerful projector of an altered reality, an inter-connecting dynamic of agreement of new living possibilities. This makes the reality shaping much more deep than it would be if it were just a teacher and just a student because the tribal community is a web of re-enforcing possibilities. The student is slowly melted into this web through the teacher. His life and personality are intimately melted to, connected to, the teacher and the other students in a myth life which is outside of the normal world.

To understand these things, it should be remembered that this apprenticeship came from primal times when the frame of reality was that of a small tribe. In this tribal reality, every person was important to everyone else. Every act in some way affected everyone in the tribe. This inter-connectedness, this inter-dependency created a tribal collective over-soul by which the identity of a person was defined. This tribal over-soul is a model of the web of the ultimate reality in which something only exists in its relationship to everything else. In this primal tribe, the going out on your own was a ritual trial to make the person worthy to take on the responsibility of inter-dependence.

This tribal being requires a Yin personality who knows how to correctly operate with and within Yang energy. I should warn the reader-student that at this point he is only beginning to receive the needed magical glasses and hidden coded knowledge required to understand this and other statements in this book. The more he thinks he understands what is really going on, how things really work, the greater are the amount of things, opportunities, information, dimension, level, and magic that are hidden from him ... hidden from him by his ego, his old narrow self, his old reality and how things were supposed to work in that old reality. The more the student can master the Yin discipline of taking what the teacher gives him, the Yin discipline of receiving without judging, testing, analyzing, questioning, debating, without asking for proofs, without being concerned with how he himself and



other things appear ... and master the Yin discipline of giving in this very same way ... the more the student can master this Yin discipline of error, the easier, the quicker, and the deeper the coming of awareness will be.

The teacher knows that he does not know. He is aware of that. He is aware that he is following, being guided by the magic. One of the aspects he is following, being guided by, is the student, his students. The only way the teacher can be complete, growing in awareness and magic, is by serving and following his students. You think I am writing this book. But in the absolute truth, you are writing this as I am.

For months ideas have been running in my head, ideas that I have wanted to write about. But every time I sit down here to write, something other than what I thought about writing comes out. Who my students are and what they are going through totally shapes the writing. You, who you are and what you are going through now, are totally shaping what I am writing now, no matter how long you are reading this after I have written it. You and the students are equally writing this as I am.

Moreover, details and new possibilities keep popping up from the magical channel. These need to be written down before the subject I want to write about, because they will nonlinearly add depth to the subject. So I have to wait months, or years, to write what I want to write about. So I feel like just the scribe of this. But what is created by this dynamic process is much, much more magical, accurate, poetic, rich, deep than if just I, just you, or just my students, or all of us combining-sharing our individualities, had written this. We are in a tribal communal dynamic reality, linked by nonlinear two-way pathways beyond time. This reality cannot be successfully divided into parts, labeled YOU and ME, because the whole reality is much more than the sum of the parts.

The nonlinear pathways which link us together, and indeed link all possibilities to one another in the web of ultimate reality, can be thought of as tubes of matter, down to and including the subatomic level. These tubes extend through time and space. Within these matter/time/space tubes run the nonlinear quantum packets of possibilities. This is the secret of inter-penetration of reality shaping. We will get

into this in greater detail in later sections, chapters, volumes.

For now, the student should know that the various kinds of these tubes are connected to each center of the body.

The student comes into the apprenticeship with many casual concepts of reality. The most damaging is that there is a state of perfection and that this state is the end goal of the training. To put it in physical terms, this misconception holds that health is a static state, something you get to, maintain, or lose. It is being unsick, untired, balanced, grounded, normal, undying. In truth, health is a dynamic state of interaction of the seven centers, each operating as close within its Tao as possible. Sickness, contractions, mistakes, death are as equally parts of the state of health as wellness, expansions, doing the right things, and life are. There will be no state of perfection, only the process of living, the art of living. The student feels something is out of Tao, that he made a mistake, someone else is not doing something right, something is wrong somewhere in his reality. He starts focusing on this one part, assuming it means other parts of his life are also “bad”. This, if not quickly stopped, will tilt the other centers out of the range of Tao. This will lead to a real state of unhealth.

We have talked about contractions and expansions, and their healthy functions in life. When we talked about them, we talked as if there could be only a single expansion or contraction at a time. In truth, there is always a system of expansions and contractions on the different levels. In reality, this system tends to maintain health automatically. To do this, it uses everything, including sickness. Unhealth is created when the student focuses upon just one level, misreading into what seems to be happening on that one level. This throws the whole system further out of Tao. This is why it is important to follow your teacher, no matter how it appears, or even feels to you. The teacher is operating on all the levels at once, whereas you may be temporarily fixated on one level.



To understand this truly, we need to understand the road blocks of “morals” placed in the student’s path by the forces of fragmentation.

Do to others as you would want to be done to you. Treat people as yourself. Love your neighbor, your enemy, others as yourself. You will reap what you sow. The law of karma. These are all nice abstractions with the loopholes of individualistic choice and time built into them. That is, they secretly imply that there is a choice about seeing the other as separate from yourself, from your personal body ... imply that there is a karmic credit card on which you can in effect charge “wrong” action to be paid, with a certain rate of interest, in either good works or suffering at a later date. This creates a judging, an evaluating, a choosing, a questioning whether a “wrong” action is worth the charge on the credit card, how it affects your credit rating. Worst yet, it like the bank’s Mastercard, tends to hide the real costs of the “wrong” actions, hiding it within the easy payment plan, hiding the wide-ranging resulting effects of the “wrong” actions.

“Wrong” actions are different both from mistakes and from “bad” action in a morality system. Mistakes are learning tools within life’s evolution. Mistakes are vital, unavoidable, and vulnerable because true mistakes are the result of creative risk-taking. A “mistake” that is repeated over and over is not a mistake at all, but a “wrong” action. A wrong action is an action which harms, does not promote life-affirmations ... it is in fact a life-denial, broadcasting life-denials. Morality is an itemized list from the moral visa card ... a list of all the possible sins and the form of payment required for each sin. But nowhere on this list is there any mention of the real results, both personal and dynamic, of the so-called sin.

This moral/karmic easy payment plan is one of the main means by which the life-denying power-combine abstracts us out of the direct involving experience of life. It puts the results outside of the personal present into an impersonal future. It puts the “payment” result of a sin outside of the personal present into both an impersonal past and impersonal future ... that is, in a moral system of payment. You are paying for past sins in the future. This is fragmenting the reality of experience. A credit card makes it much harder to experience the reality of buying something because it fragments the exchange, the



relationship, between two people. There is no exchange of what/who you are in the present. So it is very much harder to feel, experience, the real worth or result of the buying experience. It is much harder to feel, experience who you really are. So you spend more than you would if it had been a physical exchange, a physical relationship, between you and another person. Moreover, the medium of the exchange, money, has been abstracted into unreality, put outside the personal reality. This makes spending casually a matter of course. Creating this casualness is a main reason for credit cards, poker chips, and sins.

But the abstraction does not end at the purchase experience. Without the context of the relationship of exchange, the actual experience of the result of the exchange ... for example, the concert which the

ticket is for ... takes on an unreality to it. Moreover, when it comes time to pay, the experience of the concert has long ago happened, faded into the past. The payment is no longer a personal physical involvement in the actual experience of the concert. The payment is now an involvement with the abstraction, the power system, of the credit card. This involvement with the abstraction is the concept of duty, "should" duty. Because the experience of the concert has been long ago made over into an abstraction before payment time, it is difficult to feel the real effect of the concert. So you dutifully, casually pay the credit card bill.

This basic credit card dynamic is at the root of all moral systems. All moral systems are systems of power, of abstraction, of fragmentation. A moral system contains a framework of shoulds, should nots, taboos. This moral framework is substituted for the direct experience of life. The reasons for the shoulds, should nots, and taboos are not revealed or explained. Love thy neighbor. Thou shall not kill. But there is not a real sense of why. This is true of the modern anti-moral systems of "going with the flow" and "do your own thing" ... these anti-moral systems are just moral systems dressed up in mirrors. The should/taboo framework is a con for power.

A saint takes on a moral system so completely that he becomes the social system. Living within a moral framework as a saint does limits the personal ability to shape reality, hence transferring this ability in the form of power to the abstract social structure.

But a life of a saint is not the real goal of any moral system. If everybody lived as saints, the power that was thus generated would not be anywhere near enough to keep an abstract structure in existence. This is why real saints are always in a very tiny minority or a false myth. Saints are decoy models projected in front of people by the abstract power structure.

The real goal of any moral system is personal failure. This type of failure is different from the failure within evolution or creativity. It is the failure of a victim or a loser. A moral system is set up to be almost impossible, if not in fact impossible, for humans to live within. At the heart of the con of morality is to convince the people that they should do what they are not empowered to do. Convince them by creating a system of rewards and punishments which is based on the



fragmentation of time into past and future. Once a person is plugged into this reward/punishment system, he stops shaping his actions by the concrete experience of the results, both linear and nonlinear, of his actions. Instead, he starts focusing on the rewards and punishments within the moral system ... starts focusing on the past and/or future ... starts doing/not doing based on the promised reward/punishment. This abstracts the person out of the direct present experience of his life action and its resulting effects. This abstraction is the root cause of personal casualness. Once he is thus abstracted out of the direct experience, he can be sold whatever prepackaged pictures of reality that the abstract power structures issue, will pay whatever price for forgiveness, protection, for a piece of power (no matter how small). In this way, the person is convinced by the power structure that he needs it, needs to belong to it, to conform to its prepackaged deck of pictures of reality.

Our modern social world is made up of the combine of moral systems. Each power system ... be it political, religious, social, economical, or sexual ... issues its own deck of reality pictures and moral credit cards. This moral combine includes power systems that we do not usually think of as moral systems. What I am thinking of are the systems of romance, glamour, and education. A moral system is a system that abstracts reality into mental pictures into the past/future.

Love others as yourself. Why? If you do, you will be rewarded sometime in the future. If you do, you will be paying back for something bad you did sometime in the past ... or, for that matter, for something bad you will do in the future. This is the logic of morals. It is individualistic ego-centered. It abstracts your dynamic relationship with the other out of reality.

Deep love can be defined with: treat the other as yourself, love the other as yourself, because the other is in fact yourself, is part of your body. So what you do to/with/for the other, you are doing to yourself

within the point of action of now. Deep love goes back to the pre-shamanistic personal awareness of the land, the plants and animals, the others in the tribe, and in fact the whole physical existence as parts of the personal body, and hence within personal responsibility.

Unlike the living a magical life within the “traditional” tribal cultures, the magical workers who live in the modern culture have “regular” lives with regular jobs and regular social relationships. But like doctors, firemen, the National Guard, they are on call. They are on call for magical work. The magical work that takes many unknown forms from secret or public rituals to magical missions hidden in secret within the regular life. He arranges, orders, his regular life and relationships around this magical responsibility. Be he a shaman or an apprentice, the magical worker has to arrange his money, his job, his relationships, everything within his “normal” world so that he can always responsibly answer the magical call. To do this, he has to, in self-discipline, be loyal within his regular life to the magical reality which the magical tribe is creating in the underground of the cultural frame.

The apprentice must be loyal to the shaman and the system of magic which is using the shaman ... loyal to the shaman as the magical tribal community which uses the living shaman as its focal seed. Any comparison shopping of other magical systems, other magical paths or teachers after the first year in the apprenticeship would be simply a denial of the magic, not only of this particular Cherotic system, but of all magical systems. Time for this kind of spiritual bargain shopping has long since passed, passed after the opening stages within the first year of the work with the shaman. After this, any reality shopping is not taking responsibility for being called, not taking personal loyal responsibility for the shaman and others in the magical tribal community.

Other similar reality treasons of self-indulgence which can tempt all magical workers within this modern culture, are the little private contradictions to the magical culture. These private secret ways of thinking, of seeing life, of treating and being with people ... private ways that run cross-purposes with the magical reality ... these ways seem to the student of any rank to be so small, so private, so

unimportant that he does not see the harm with trying these ways out. He usually thinks of these ways as his individual ways. But where these ways really come from is from the cultural frame. The student's trying these ways on, exploring these ways as his individual personal expression, is in fact taking a bite from the apple of self-indulgence. It quickly creates an individualistic reality which is in conflict with the magical tribal reality.

This conflicting individual reality very quickly isolates, separates, the student from the shaman and the rest of the magical community. Unless the student very quickly falls back into actively trusting and surrendering into the shaman, the padded walls of his individual reality will grow thicker and higher, turning into a pock-riddled version of his former individual reality. The holes of denial and frustration in what once was a more or less complete individual reality frame were caused by the process of creating a magical alternative reality by using, rearranging, chunks of the old reality. These holes are why most students pulling out of the magical ritual of apprenticeship suffer from a low-grade insanity for a time. This is one reason why all magical work, and particularly apprenticeship, should be considered extremely dangerous. Although this distrusting student puts all of the power into the hands of the shaman, making the shaman into a slave master, in reality on this level the shaman has very little power. Only the student can trust. Only the student of any rank can act responsibly, can respond.

This personal tragedy is a real tragedy. But it is not the real damage of these little private deeds and thoughts of self-indulgence. If the student does simply dismiss such self-indulgent action as not worthy for the magical reality as soon as he finds himself in the middle of such indulgent thought invasion of a conflicting reality which we have called life-denials, he strengthens the shamanistic reality model, thereby transforming the life-denials into a new life-affirmation, not only for himself, but for everyone and everything in the entire web of ultimate reality. But if he does not simply dismiss it, he is creating a conflicting reality frame within the reality model of the magical tribal community. The longer the student considers, explores, analyzes this indulgent invasion, making it more and more his own, the more broadcasting power is given to the conflict reality of the life-denial.



This jams more and more of the broadcast of the shamanistic reality model. The magical act required of the student, as of all magical workers, is not not being vulnerable to such life-denying invasions. The magical act is the dismissing. Not dismissing is also a magical act. The length of time that any person dwells within such a powerful ritual such as the apprenticeship invests within that person an increasing magical influence or effect. Because of this, the responsibility, the dangers, the risks and the possibilities always increase the longer you are involved in magical work.

What we magical workers (including teachers, shamans, and magicians, students, apprentices) are, know, think, understand, feel, learn is not important in the magical work. We are only important for responsible action. What is only important is this magical work, is the evolutionary alternative model of reality which is being introduced through the shamanistic tribal community. The goal is not that someday the general cultural frame will be transformed into the image of this tiny alternative magical model of reality. Rather the goal is the injecting of this different frame into the midst of the generally accepted reality frame, causing dynamic mutations nonlinearly within the evolution of the universal frame of reality. Because of this, any jamming influences caused by a magical worker not dismissing a life-denying invasion may have a widespread and nonlinear curse effect, a draining distortion.

This curse effect should be the most easily grasped for even the most linear-thinking beginning student of any magical system, that it is important in a magical ritual, in a public performance, to do the right gestures, to say the right words in the correct order to bring about the desired effects. After all, if the drummer of a band starts playing and singing a totally different song than what the lead singer

and the rest of the band is playing, the result would be useless noise caused by prideful individualism.

Unfortunately, however, this most basic magical principle is not obvious to the student's frontbrain, to his pictures of how things should work. Moreover, it gets less and less obvious to the frontbrain as the magical rituals, even the obvious public performances and the formalized secret private rites, sink into the student's everyday mundane life, covered by layers of casualness. This dangerous dynamic develops at the exact same time as the magical power both of the student and of the rituals is increasing.

Here I am just talking on the very surface level of shamanistic magic. But even on this level, it is clear that the teaching/learning of magic deals less with ritualistic words, gestures, power objects and props, and more with the right attitudes and intentions. It is about the active and respectable surrendering into the magic, into personal responsibility, into the shaman and the magical community, into the lovemaking war for the life-affirmation.

But for the shamans, magicians, students, and apprentices living in the heart of the magic of all possibilities, everyday life with all of its aspects is an incredibly powerful broadcasting ritual station for the alternative reality frame to be injected into the cultural frame. Because of this, the magical life is not a home, although the magical workers feel at home at the magic. It is not a home for hiding, escaping, for having break times from the magical responsibility. Within the magical life, the spiritual and the mundane dimensions combine to create an intensity of living passion needed to broadcast the magical alternative reality. That is, within the magical life within the apprenticeship, the illusions of fragmentation that falsely divide being into compartments are erased. This creates a framework. Within this framework, life is a ritual in which every act, no matter how lofty or how mundane it appears, is a ritualistic act, a magical gesture, which has unknown nonlinear effects. This is why any casual attitude, any



disrespectful handling of life tasks, any time spent in indulgently not dismissing life-denials is dangerous when done by those who live within the magical heart.

What is important is the life that the apprentice created for herself. This responsibility is not some occult thing. Everyday people do this everyday. Doctors, firemen, football players, artists, take on willingly and responsibly the framework of life as they answer the calling of their life work. At least the good ones, the real ones, do. Although they study what will be expected and required of them by the framework, the framework is never fully revealed in all the detail, mainly because the framework, as a living being, is always changing, requiring new sacrifices, new hardships, new givings. The good ones, the real ones turn the sacrifices into opportunities, the hardships into adventures, the new givings into treasures. This quality is what marks the masters of any field. The masters are too dumb, too innocent to see life as a crushing tragedy.

By taking this magical framework on as your own, by dancing with it as it changes, by melting with it in joyous responsibility, a wide channel for possibility-giving life-affirmations to come through without individual control is created.

The magical life is not focused on personal success, fame, money, social, romance, mates, babies, recognition, family, friends, or being comfortable, in control, knowing, understanding. All of these things are taken by the shaman to create an altered reality. But it was you who created the shaman. But if you start playing the role of the slave, the victim, the prisoner, the powerless, the questioner, the judge, then you have taken control of the ritual under the cover of false meekness. You have then denied your role of the willing servant to the magic, have denied your accepting of the magical calling. This creates an extremely powerful broadcasting station that life is a passionless burden, an overpowering moody gloom.

These conflicting broadcasts from within the shamanistic community are dangerous. Again, this danger should be the most obvious in formalized public and secret rituals where being of one mind, one body, one focus, one pure tone, one purpose is most important ... obvious unless casualness blinds content and purpose of such rituals.



But what is less obvious is the magical effect that each magical worker has in the hidden ritual which is in the marrow of everyday living. Of course, there is a whole range of non-knowable, nonlinear effects resulting from the dynamic interplay surrounding every magic life. But if you look around you for an extended time, you will begin to see that there are a group of possibly several hundred people around you who depend on you in a more or less direct linear fashion for a regular uplifting dose of magic, of new possibilities that radiate from you if you are a responsible magical worker. You will not have intimate personal relationships or even personal contact with most of these people. They are the clerks, the bank tellers, the waiters, the people who you pass on the street, etc. They look forward to the surge of new possibilities that they knowingly or subconsciously associate with seeing you, talking to you, being with you. Be clear that it is not you, talking to you, being with you. Be clear that it is not you, but what you represent, what is radiated through you that is servicing these people. It is simply not right to deny these people access to the magic, denying them an important role in the hidden revolutionary war of spiritual, cultural, and physical evolution.

This local webwork, as well as the majority of the dimensions of

the magical work, is hidden, often blocked, from the student who takes himself (his individualistic surface personality) at all seriously; who does not, can not, laugh at himself in a non-belittling defacing way; who thinks he is a unique individual with special problems, special weaknesses, failings, special growth processes which nobody in history ever has had. This individual-centered view of life, this outlook of a spiritual teenager, cynically cheapens the whole dynamic pattern of relationships of the web of ultimate reality into an individual soap opera.

It is time to grow up. It is time to recognize that what we who are reading/writing/living this magical work are really doing is fighting in the front line trenches in the eternal evolutionary war between life-affirmations and life-denials. This work is on the side of the life-affirmations. In the trenches, the magical worker is not important. What is important is his ability, his willingness, his readiness to act responsibly within the eternal point of now. What is important is the magical worker's loving loyalty to his fellow magical workers in the trenches and to the magic. This loyalty has to be so strong that it swallows up all concerns for individual welfare ... so strong that it erases all dividing, separating, fragmenting lines marking the "self" from the magical other, whether the magical other be in the form of another person, the planet intersystem, or the web of ultimate reality. This is the active surrendering of the magician/warrior. This is deep love, erour love. This is the alternative magical reality that the shamanistic tribe is injecting into this cultural frame.

It should be clear that the front line trench is not a place for nervous nellys, trigger-happy rambos, cowards, pampered souls, artists bent on self-expression. The trench is the suitable place for only serious warriors who will stop at nothing to channel life-affirmations, will back up their fellows with firepower, will go over the top against all hardships without any understanding or recognition.

For you who are in this book with me ... you apprentice in long-term time ... you full magician who is allowing this book to be fully explicit ... you beginning student who thinks you understand not understanding but sees just under the surface ... you for whom this is the first glimpse behind the curtain at the backstage of reality ...

you should realize the sex we are dealing with here is making love to life, to reality. The war we are a part of is the nonlinear war waging beyond time and space. It should be clear that all physical violent wars throughout history are tools of the dark fragmentation of reality. It should be clear that we on this page are just starting out on a web poem walk together. What we have here is only the first smell of fresh magic.

(SECTION 21)

What we will be talking about will be extremely dangerous if it is taken in by your frontbrain in a linear understanding. This would lead to empty rigid rituals, impersonal knowledge, a doomed trying to develop and use individualistic talent-powers and identity. All of which would be based on the fear that the individualistic YOU is in reality limited and weak, the fear that the only way you will really matter is if you separate yourself by seeing yourself as something special, be it some special power, talent, weakness, sin, voice, act.

If the following will be allowed to melt into the backbrain, the hidden dimensions of meanings will slowly unfold.

In the last section, we said matter is hollow tubes containing fibers of packets of possibilities. Matter is symbol, is metaphor containing possibilities. These packets shape matter. These packets, in turn, are reshaped by each body or object they pass through. This is why we are affected by the stars, for example (and the stars are affected by us) ... and why we affect the Tarot cards or the I-Ching coins we cast ... why the physicists affect the subatomic particles they observe. This is the alchemical secret: by reshaping these inner packets, the material reality is reshaped.

These inner rivers of possibilities are two-way on the linear level. This means the magical effects are always two-way. The light of the sun warms us; but we affect the sun through the same channel. Again, we have entered the level of the dynamic web of relationships in which the individual does not exist. In place of the individual, there appear points of personal responsibility in a dance. It is not the sun that warms, nor is it us who are warmed. It is the dance of no dancers, the dance of relationships that warms, and that is warmed. Individualism

hides this fundamental truth from most people.

These rivers of inner possibilities do not run only in a two-way linear manner. They also travel nonlinearly. This creates a deep ocean under time-space. In this ocean, there are nonlinear waves of possibility which pass through the points of personal responsibility which most people mistakenly see as individuality. When a wave passes through this, it is possible to personally amplify, mute, or change the wave. This makes the point of personal responsibility the moment of the universal creation. To accept this responsibility of the universal creation, we cannot step back from the ocean to claim the responsibility or judge.

We are then just water drops ... individual water drops, not the ocean. To be in the moment of universal creation, in being the point of personal responsibility, we need to melt into being the ocean for all time, letting the dance happen through us, not thinking we are the dancers. In this point of personal responsibility, everything we do, think, and say is universally important, and not in the individually important sense.

Each center of the body is connected to many of the rivers of possibility. The nonlinear flow of the packets of possibilities within these rivers is chero. By transforming, transmuting, the packets of possibilities, it is actually possible to change matter, to change the material world. This alchemical fact is just the opening for the more important fact that reality is created, recreated every second by and within us.

We have said reality creation is a dance and that we are the dancers. But in truth, it is a dance without dancers. If we really take on personal responsibility for the dance, we surrender to the dance, give up individual "control", give up individual linking with the results. By taking on the personal responsibility for the dance, we are the dance. We melt with the dance. We are only the dance. We admit these facts. It is not a question of becoming, but of remembering and admitting. It is





a question of being, living, dancing lustfully, without controls or limits in responsibility. In the apprenticeship, this quality is called “extensic”. The extensic life dance is beyond morals or limits. It joyfully digs into the dance to the juicy black core.

We have talked about the principle of inter-penetration, the spiritual fact that the universal existence is enclosed in everyone and in everything.

To start to grasp this, we have to remember that the cherotic rivers flowing within matter run in a great many directions, both linearly and nonlinearly, both inward and outward. This the web dance. The cherotic packets of possibilities, effectively changed within the person, are taken by these rivers throughout the entire web, affecting the entire web.

So you are never hopeless or without effect. You can always shift reality away from doubts, fears, and other mistaken creations. You can always transform, transmute yourself, situations and the universal currents into joyful dancing by extensic melting, which is the heart secret of using erour.

Kinds of transmuting and transforming of situations and of self is the real purpose of alchemical art. You are not the source of effect, the dance of the web is. You melt forever with the dance within personal responsibility. The effect is caused by the everlasting interplay, inner dance, of the whole web of all possibilities with one another, creating seven dimension waves. You must enjoy the dance for its own sake, not some goal as an end. There is not end to the dance. Since the dance is everlasting, the holding-on to any guilt, any doubt, any fear is just creating these things in the whole web, for which you are personally responsible. If you let go of these limited frames, your personal responsibility for them will vanish; moreover, their reality force will fade to a certain degree in the web.

When you admit you are melted into the dance, that you are the dance, and that every act and nonact, no matter how “small”, is profound, then reality shifts. The focus shifts from what you do, what you appear to be like, what effect you are having ... shifts to enjoying extensically life, claiming any and all responsible act or thought as your own no matter who does it.

The Healing Web

(SECTION 22)

Matter is a symbol containing within it packets of possibilities. Chero is the possibilities. The human body-personality is a symbolic system containing possibilities. It is a symbol containing chero flowing non-linearly through it, breathing through it. The human body-personality is a point of creative multi-universal responsibility because it contains self-awareness. The “self” in this self-awareness is not the individual ego, but the self of the web of ultimate reality of all possibilities. This self-awareness is only beginning to evolve out from the web. This means the on-going act of multi-universal creation has just started. This creation depends on the self-awareness which is flowing through each one of us.

Modern physics tells us that our universe is sitting on the razor’s edge between existence and non-existence, leaning slightly on the side of existence. The self-awareness is the slight edge of existence. It is creating existence. This creating is radiating both linearly and nonlinearly from the point of responsibility which is contained within each of us.

Our point of entry into this on-going dance of magical creation is our body-personality in everyday living, everyday relating.

We think our body is contained, enclosed, limited within our skin. In reality, the skin is not the borderline marking the difference between inside and outside, marking off what the individual (or any other object) is. As we have seen, there is an energy field of thoughts, emotions, and other psychic material. This field usually comes out a quarter of an inch from the skin. This field is as much a part of the body as anything within the skin. The skin is the eighth center of the body, the center of relating, of touch, of melting. It is the center which connects the first and the seventh centers together, creating a circle out of the horizontal linear order.

The skin is not a fence of individualistic ego. Instead, it is the connecting organ of the body, our body. This body does not end at the



skin. This body, our body, extends both outward and inward throughout the multi-dimensional, multi-universal existence which is being created by self-awareness. What we normally think of as our body is in reality only a small part of our body. It is only a symbol of personal responsibility which lives within us creating. We are now entering the secret of inter-penetration.

When we look at our body within the physical world, we can easily become aware of physical trails. At least they at first appear to be trails we leave just as the snail leaves a shining trail as it travels along the sidewalk. After we begin to recognize the existence of such trails, we begin to quickly see more and more of these trails. Body smells, dead skin falling or rubbing off the body, fingerprints, sweat, shit and piss are just some of the most obvious of these trails. There are many hundreds of these trails, mostly unknown to modern man. Each of these trails has volumes of information and possibilities about us and about our connection to the web of existence. In fact, each of our trails contains us. The scientist can clone a body copy from a single cell. A cat can read the emotional state of another animal by the smell of the piss left hours before. Everything leaves these traces of its existence in the reality. Our homes are filled with these traces of ours, which is why our homes have feelings of us, smells of us.

These trails are really meltings between our body and the rest of the web of ultimate reality. These meltings are the breathing of

chero, the blood veins of chero running both linearly and nonlinearly throughout the entire reality web. This implies that the whole web of ultimate reality is one living organism which extends beyond time and space. What is usually thought of as the individual's ego/personality/being is a connection in relationships of responsibility, of creation, and of change.

When reality is seen in this way, what looked like trails of individuals left behind within space and time become channels of cherotic breath and cherotic blood of possibilities. These channels are physical, although not necessarily material. We have just listed some of the more obvious material trails. But thoughts are physical trails too. These thought trails, these melting webbings, are made of many, many different kinds of conducting materials, such as chemical, electrical, vibrational, and many materials that we have not yet either discovered or connected to thought. Thought is focused in the sixth body center, that of wisdom.

Most people think that the thoughts in their heads are their own, coming from their own being ... exceptions being strange occurrences of visions, possessions, and other "psychic" events. But thoughts are not our own. They are nonlinear veins of cherotic possibilities running through us. Here I am just using thought as an example of how the webbings work. What is contained is a nonlinear wave of cherotic possibility which has been affected by every mind body it has passed through. When the thought first enters your mind body, it is not your thought. It is in the air. The teacher can trace the thought back through several generations of mind bodies that the thought has passed through. This is useful to make the student recognize that she is not the source of the doubts, fears, inferiority feelings and other life-denials.

The student should keep and act upon her trust of the teacher so that they can create a zone around the student that is free of life-denials. This zone can be created when the student stops taking the life-denials on as herself, stops thinking and acting from the life-denials as if the life-denials are her. This is done by a consistent self-discipline based on the trust of the teacher. This self-discipline has no room for self-guilt or self-pity. Such guilt and pity are just time-wasting acids



that eat away at the freeing zone. The longer the student swims in these acid pools of self-indulgence, the longer the acids are eating away at the zone.

We will always and forever make so-called mistakes. Will always and forever have contractions. These are a part of the magical process that is life. These could be seen as sufferings, hurts, pains. But as parts of the magical life process, the heavy negativity slips away from them, and they become a rugged mountain path to be lustfully, extensively traveled. Any guilt or pity detours us from the compassionate and passionate life.

We have said the student's consistent self-discipline has to be based, firmly rooted, in his trust in the teacher. She should recognize that the teacher came out of her body, that he dwells within her body. The student usually creates at a certain point in the apprenticeship the false conflict between trusting herself and trusting the teacher. This conflict is false because it does not take into account the principle of inter-penetration. Full trust never has a subject. Full trust does not focus itself on one particular person or thing. Instead, it spreads into the general living. Focused trust is a fragile hiding from life.

The true trusting person trusts life and extensively acts from that trust. He does not ask for proofs of worthiness of trust, no trials or tests for earning of trust. He trusts because that opens the door to all possibilities. When you trust into life, you are fully trusting yourself. When you freely trust others, you open the total freedom for both yourself and others. When the student in apprenticeship lets his trust for the teacher slip, what he is really doing is not trusting himself, not trusting his ability, his courage, his humor. Understand, the teacher is a projection of the student's soul into the field of objectivity. The student and the teacher are melting halves of a whole which we will call "deep love" or "erour love". When the student thinks of himself as just a student, just a disciple - as if there could be any greater calling - he has lost sight of his trust in not only the teacher and himself, but also in life. This is a common detour into fragile fragmentation, fatal

only if the student stays too long in this quicksand pool, or returns to it too often.

The love relationship of the teacher and the student exists within the tribal flowering plant of apprenticeship. It is not a relationship between the teacher and the student, but of the web flower itself which contains this relationship. It is important in this web to not look for sources. It is important to not claim the source for life-denials within yourself. It is also important that, when the teacher traces a certain life-denial backward through several people, that you do not confuse them as the ultimate source at which blame and guilt can be aimed. The teacher is doing the tracing simply to get you to realize that you are not the source.

The function of the shamans is to take in life-denials from the universe, transform them into life-affirmations, then project these life-affirmations into the web of ultimate reality by actively living these life-affirmations. This is what being responsible really means. This is real magic, real alchemy, real creativity. It is the cherotic breath. It is the dance without dancers. We as shamans admit that we are not individualistic egos or sources. Instead, we admit we are points of responsibility. This admitting creates a zone around us. Within this zone, life-affirmations are created out of the life-denials which have entered the zone. These now life-affirmations then either combine with older life-affirmations, creating more richly complex life-affirming realities, or are projected outward from the zone to be a part of the decaying, rubbing dance with life-denials. This is very similar to the process of the green plants transforming carbon dioxide into oxygen.

This process is without end. This endless process is magical life. The person who is waiting, wishing, for the end of life-denials does not understand what life and magic are. At best, she can only put up with life, making do with an unsatisfactory situation. She usually gets overwhelmed and becomes wrapped up in layers of life-denials which create more life-denials.

The basic secret of magic is to like life, to love life, to throw yourself into life so completely, so extensivally that you lose yourself as a source in the individualistic sense. You become a point in a wave. In this deep love of life, life-denials are seen as what they really are. They are the

building-blocks of life-affirmations. The process of transformation of life-denials into life-affirmations cannot be done in the Maya of the isolation of individual self. This transformation can only occur within relationships outside of self, within the real whole body of the web. This is why the lusty giving up of self into deep love is so important in order for magic to happen. Awareness is tribal, not individual. To understand this, the student should see the web of reality as one body, one tribe, one organism that is creating itself always.

We will explore what deep love is very extensively in the following book because in deep love we have the very heart of magic. But it is useful to summarize the physical process of the dynamic interplay of reality in our body-personality.

All chero, which is packets of possibilities, affects you and is affected by you as it passes through your body. These effects shape the waves of change. When light (photons) enters your eye, when sound vibrations hit your eardrum, when air enters your body, they are changed by your body. They are then reflected back both outward and inward into the web of reality. This is also true of thoughts and emotions which are different forms of packets of possibilities.

If you look for sources of these waves, either within yourself or in others, you will be missing the true reality ... you will be spinning your wheels. But if you realize that you are a part of a nonlinear system of living change, of universal creation, you will begin to grasp how to be a shaman. By doing what is right in any and all situations, it releases a creative change, not within you, but rather in the relationship between you and a magical other.

This is the root of the student-teacher relationship. When we talk about doing the right thing, about being responsible, we are not talking about what is considered moral or comfortable in the normal social frame of reality. Such morals are a system of checks that keep most people inside this social frame. The function of the shaman takes us far outside the social frame. So the right thing in the normal social frame may look and/or feel immoral, may look/feel impossible or



overwhelming. This can be overcome by admitting you are connected on every level to the web of ultimate reality, connected by personal relationships to the people around (in the apprenticeship, to the teacher and other students). In this way, you are not limited to ego-power, but are linked to the unlimited force of the web. By projecting the creative change outside yourself within the context of the magical other, you will not be sidetracked by thinking you are the source, that you are doing something. This melts you into erour, into the dance of no dancers, into the magical realm of poetry.

Poetry is a metaphor that explodes normal reality by using things within that normal reality, using normal things, such as words, in non-normal or super-normal ways. The apprenticeship is living poetry. The key is the erour love/trust. Erour love/trust is extensic love/trust which has no subject. It is a love/trust of life, of yourself, of the teacher, of others, all in one. This is an act of will and faith. This is the deep love/trust that admits to joy and unity.

Subject Index

Abstraction: 109, 110, 111, 112

Acceptance: 31, 34, 50, 73, 93-96, 104-106

Active passivity (as opposed to active resistance): 32

Addiction: 37

Affirmations & denials: 32-33, 126-130

Afterlife: 32, 36

AIDS: 65

Apprenticeship: 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 31, 32, 33, 36, 37, 38, 39, 54, 55, 70, 72, 74, 75, 80, 81-83, 85-86, 87-88, 89, 90-91, 96-99, 104-108, 114-115, 126-127, 128, 129, 130

 Acceptance in the Apprenticeship: 104-105

 Apprentice is on call: 113

 The author's own magical training: 38-39, 40-43, 95, 96

 "Blind trust" vs. accepting an inner calling: 89

 Commitment: 85, 86

 "Comparison shopping" in: 113

 Definitions & descriptions: 5, 7, 8-10, 72-73, 79-82, 98-99

 False meekness in: 117

 False myth of the student choosing: 8-9

 Goes on in secret behind the student's daily life: 11-12

 How to discontinue safely: 9-10

 Linear "how" and "why" questions in: 89

 The modern western concept of: 8

 "Personal"/magical crisis in: 86-88

 Purpose – to use this knowledge and convey it to others: 5-6

 Sarcasm/cynicism in: 89

 Self-indulgence within: 114, 115, 116-117

 Stages of: 7-8, 9, 11, 86, 88-89

 Ties art back in with magical knowledge: 79-82

 Student-teacher relationships: 12, 13, 14, 31-32, 39, 69-71, 85, 86, 87, 88, 89-90, 126, 127, 128, 129, 130

Art: 7, 40-49, 79-80, 83

- As magical knowledge: 7
- Division from magical knowledge: 79-80
- Eroplay in art: 42
- Artists as warriors and magicians: 49
- Attraction: 20, 21, 23, 31, 53, 56, 74, 95, 98
 - Chero as the source of: 21, 53, 55-56
 - Visual signals of: 23
- Awareness: 7, 61, 62, 63, 71, 76, 77, 84-85, 91, 94, 100, 105-107, 124, 125, 129
 - Creates possibilities for action: 77
 - Creative power of self-awareness: 61, 91, 94, 125
 - Development of: 61, 62-65
 - Is tribal, not individual: 129
 - Levels of in evolution of human mind & spirit: 61, 62-65
 - Limits of in relation to web of all possibilities: 76, 84-85
 - Process of gaining through teacher: 106-107
 - Re-introduction of magical knowledge into: 7
- Back brain: 34-35, 36, 37, 38-39, 52, 55, 61, 64, 79, 120
- Big Bang: 91, 94, 95, 103
- Body centers: 23, 24, 25-26, 55-56, 57, 60, 64, 65, 68, 74, 77, 99, 103-104, 108, 121, 124, 126
 - Centers and triggers: 60
 - Eroplay as activator of: 23-24, 25-26, 77
 - Functioning processes of: 25-26, 107-108
 - How used as tool for magic: 23-24, 25-26, 56, 77, 98-99, 103-104, 121-122
 - In communication: 57, 74, 77, 124-125
 - In healing: 23, 26, 56, 74, 77, 103-104, 108
 - List of major and minor body centers: 74, 124-126
- Bodyplay – see Eroplay
- Breathing principle of reality shaping: 25-26, 51-52, 53, 54, 80-81, 124, 125, 128
- Casualness: 110, 111, 112, 116, 117
- Casualness as a block to seeing reality: 13-14, 66-67, 87-88, 89-90, 100-101, 104-105, 108
- Cave of Lila – see Lila

- Chero: 5, 13-14, 18-26, 31, 33, 50, 51, 52-53, 54-55, 56, 57, 65-66, 67, 74, 98-99, 121-122, 124, 126, 129
- Accumulation of at sites where magical rituals take place: 53
 - As an attracting force: 50
 - As the life-force: 21, 124, 125-126
 - Chero and sex: 21, 22, 55, 56, 65-66
 - Cherotic packets of possibilities: 65
 - Definition of: 5
 - How aroused: 51
 - How cherotic life works: 33
 - In healing and magic: 53, 61, 121-122, 129
 - Used to develop Erour: 98-99
- Choice: 7-9, 27-29, 90, 95-96, 97-98
- Combine Plot, The: 15, 16, 64, 65-66, 109, 112
- Commitment: 11-13, 27-30, 34-36, 37, 79, 85-86, 95-96
- Computer games: 33-36
- Contractions: 30, 31, 32, 35, 36, 37, 38-39, 52, 108, 127
- As aspect of evolution: 30, 32, 33-36, 37, 108, 127
 - Author's experience of: 38, 39
 - In apprenticeship: 36-37
 - Making positive use of: 31-32, 127
- Controlled folly: 6, 10, 50-51
- Controllers: 15, 21, 48, 74, 80, 97, 104
- Correcting past mistakes by doing the right thing now: 101
- Creativity: 27, 30, 31-33, 34, 36, 43-44, 47-48, 51, 55, 56, 64, 74, 77, 79-96, 107, 108, 109, 121-123, 128, 129-130
- In contractions: 32, 33, 36
 - Keys to having and using: 27, 32, 33, 121-123
- Credibility, keeping one's word: 29-30, 91, 93-94
- Credit card morality: 109, 110, 111
- concept of duty in: 111
- Cultural frame of reality: 50-51, 52, 53, 55, 76-90, 93, 94-96, 97, 104, 113-114, 116, 119
- Curse effect (of not dismissing life-denials): 115
- Dark matter: 61
- Dance of no dancers: 120-121, 124, 128, 130

- Death: 15, 36-37, 39, 49, 61, 63-64, 93, 103, 108
- Deep fun: 51-52, 89
- Deep listening: 88
- Deep love: 62, 71, 72, 112-113, 119, 127, 129-130
- Defensiveness: 12, 26, 27
- Desperation: 37, 38, 39, 105
- Direct experience: 57, 65-66, 71
- Discipline (in the sense of self-discipline): 12, 14, 75, 77, 80, 81, 86, 113, 126-127
 - In apprenticeship: 12, 14, 75, 86, 87, 113, 126-127
 - Means of breaking out of cultural frames: 77
 - Tool used in reality shaping: 79, 81, 83
- Doubt: 13, 14, 26, 74, 77-78, 83, 87, 92-93, 96-97, 98, 100, 123, 126
- Dreams: 61
- Egyptian mythology: 36
- Eroplay: 18, 19-26, 50, 51-52, 53, 54, 55, 56, 68, 74, 77, 98-99
 - Contrasted with sex: 19-21, 54, 55-56
 - Definition & description: 18, 19, 20, 21, 24, 25-26, 50, 67-68, 74, 98-99
 - Doing things usually considered sexual in non-sexual, non-romantic ways and contexts: 23, 24-25
 - Empowering magic & creativity: 77
 - In healing: 23, 24, 25-26, 52-53, 54
 - Why societies make it taboo: 20
- Erou, the vulnerable strength: 14, 32, 53, 56, 71, 82, 88, 98-99, 105, 107, 123, 127, 130
 - As reality shaping tool: 82, 123
 - As sexual power: 56
 - Definitions and descriptions: 14, 127, 130
 - How developed in apprenticeship: 98-99
 - In terms of Yin-Yang balancing: 52-53, 105, 107-108
- Erou love: 62, 119, 127, 130
- EST training: 32-33
- Eternal point of now: 119
- Evolution of the human mind & spirit: 5, 6, 7, 30, 32, 38-39, 51, 61, 62, 63, 64, 93, 94-95, 96, 109, 115, 118, 122-123

- Expansions: 30, 31, 32, 33-40, 52, 107, 108
- Extensic melting: 86, 106, 120-123, 125, 126, 127-128, 130
 Into a dance of life without dancers: 121-124, 127-128, 130
 Into myth-life of community: 106
 Into teacher: 86
- Fear: 13, 14, 15, 18, 26, 28, 32-33, 34, 36, 39-40, 44, 48, 51, 61, 63, 78, 83, 87, 92-93, 96-97, 98, 100, 120, 123, 126
 As a block to personal power: 14, 28, 48, 92-93, 98
 As a repressive tool of the cultural frame: 14, 15, 48, 96-97
 In relation to teacher & apprenticeship: 13, 39-40
- Flat world: 94, 104
- Following joyously: 88
- Fragmentation: 12, 15-16, 26, 28, 29, 64-65, 66-67, 74, 80, 81, 109, 110, 111-112, 116, 119-120, 127-128
 Art as a war against: 48
 As a result of individualism: 26, 54, 127-128
 Basic dishonesty of: 29
 In the 1970s: 28
 Myth of: 15-16, 74, 80, 81
- Front brain: 37-38, 52, 55, 61, 63, 80, 104, 120
- Fun: 23, 34, 45, 50-52, 53
- Glamour: 29, 32, 34, 36, 52, 66-67, 112
- God: 6, 44
- Going with the flow: 28
- Grotowski: 27
- Guilt: 23, 29, 33, 92-93, 97, 99-100, 101, 123, 126-127, 128
- Hands as transmitters of Chero: 56
- Healing vs. curing: 50
- Healing: 21, 23-24, 26, 27-30, 36-38, 39, 44, 50, 52, 53, 56, 73, 74-75, 77, 93, 99, 104
 Acceptance as a premise of: 93
 Created by student-teacher relationship: 39, 74-75
 Student's whole life becomes a healing push: 75
 Through eroplay: 23-24, 26, 50, 52, 53, 56, 74-75, 77, 99
- Health as a Tao of interaction: 106-108
- Holistic worldview: 26-28, 80, 81

- Idealism: 28, 40, 45, 83, 91-92
- Illusions, which are pieces of reality: 11, 30-31, 36, 37, 75
- Individualism, as a negative factor in spiritual development: 6, 8-9, 12, 14, 26, 27, 37, 54-55, 83, 112, 114, 115-116, 119, 120-121, 124, 128-130
- Individualistic choice: 109
- Inorganic: 61, 64
- Integrity, sticking to goals: 13, 28, 29, 30, 75
- Interpenetration of realities: 7, 43, 57, 61, 63, 74-75, 85-86, 90, 91, 92, 93, 100, 102-103, 104, 105-106, 107, 122-123, 125, 127, 128-130
- Insanity: 114
- Isolation: 67, 72
- Judgment: 87, 89, 109
- Karma: 109, 110
- Knowing as an obstacle to awareness: 6, 7, 8-10, 107
- Kundalini Yoga: 24
- Learning magical skills and becoming a magician, the difference between them: 15
- Life-affirmations: 109, 116, 117, 119, 128-129
- Life-denials: 63, 65-66, 67-68, 109, 114, 115, 119, 126, 128-129
- Dismissing of: 114
- Light: 65
- Lila, cave of: 5, 10, 11-12, 53, 70, 74-75, 99
- Linear & nonlinear reality: 5, 6, 28, 33, 34, 38, 57, 61-62, 63, 68, 69, 72, 80-81, 85-86, 88-89, 90, 93, 95-96, 99-100, 101, 103, 104, 107-108, 120-121, 122, 124, 125, 126, 128-129
- Love: 12, 39, 54, 74, 75, 89, 127-130
- Loyalty: 113, 119
- Magic: 5, 18, 22, 25, 26, 29, 39-40, 42, 44, 45, 46, 47, 48, 53, 56, 57, 61, 62, 64, 66, 67-68, 69, 70-71, 74-75, 77, 79, 80, 81, 83, 85-86, 87, 88, 89, 92, 104-105, 106-107, 108, 113, 114, 117-118, 119, 120, 124, 127, 128-130
- As a two-way channel: 26
- As controlled radiation of Chero: 24-25
- Definition of: 5
- Masks in: 22
- Teacher-student relationship rooted in: 39, 86, 106-107

- Through eroplay: 24-25, 26, 52-53, 56, 67-68, 74, 77
- Used to escape responsibility: 28
- Words have power in: 18
- Magical art: 39-40, 43-44, 45, 46, 47-48, 49
- Magical difference: 64
- Magical sites & accumulated Chero: 53
- Magical systems: 113, 114, 115-116
- Magical war: 48, 86-87, 118, 119-120
- Magical workers: 113, 114-115, 116, 119
- Martial arts principle of nonresistance: 26-27
- Masks: 22, 23
- Mating: 56
- Matter as metaphor creating possibilities: 120
- Melting of realities: 11, 13-14, 86, 106, 124-126, 127, 130
- Mind, creation & evolution of: 5, 7, 51, 61, 62-65
- Mind: 5, 7, 25, 77, 83
- Mistakes: 109
- Morality: 109
- Morals: 66-67, 87, 88-89, 109, 112
- Moral systems: 111, 112
 - Anti-moral systems: 111
 - Real goal is personal failure: 111
- Mutations: 115
- Nonfilms: 42
- Nonlinear nature of magic and spiritual development: 5, 38, 57, 61, 80-81, 85-86, 90, 93-94, 95, 115, 116, 117, 120
- Nonresistance: 26-27, 33
- Nudity: 22-23, 24, 42, 43, 47-48
 - As a mask: 22
 - As a tool for magical subversion: 47-48
 - In eroart: 42, 43, 47-48
- One Flew Over the Cuckoo's Nest: 16
- Ontonse: 56, 68-70, 99
- Orgasm: 19, 21, 55, 56, 65, 66, 67, 68-70, 99
- Pain used to attain spiritual ends: 22
- Passion: 116

- Passivity: 32, 52
Past affected by present actions: 99-103
Perfection, myth of: 108
Performing and performance art: 23, 25, 38, 39-49, 50, 53, 75, 115-116
Personal self: 63
Personal myth, development of: 11
Physical trance states: 68, 69, 70
Pictures (of reality): 112, 116
Play: 5, 18-20, 21, 34, 42-43, 48, 50, 51, 52, 53-54, 57, 67, 74, 89
Poetry: 56, 105, 107, 130
Pornography: 48, 104
Possible & impossible: 20, 29, 32, 35-36, 38, 40, 50-51, 57, 74, 76-96, 104-106, 107-108, 115, 121-123, 124, 125, 126, 127, 128, 129-130
Praise, often harder to accept than criticism: 31
Psychology: 7, 44, 80
“Pure” and “applied” activities: 79-80
Reality: 5, 7, 10, 11, 12, 13, 14, 15, 18, 21, 25, 27-28, 29, 31, 32, 34, 36-37, 38, 39, 43, 47-48, 50-51, 54-55, 70-71, 72, 74-75, 76-96, 98, 99-100, 102, 104-123, 124, 125-126, 128, 129-130
 Cave of Lila as a reality-travel machine: 10, 11-14, 25
 Creation of: 18, 31, 32, 34, 43, 77-83
 Cultural frame of: 50-52, 53, 55, 76-90, 93, 95-96, 97, 104, 114, 116, 119
 Dream reality & physical reality: 7, 21-22, 50-51
 Individual: 113, 114
 Magical: 57, 119
 Non-linear nature of: 70, 85
 “Normal” reality – hostile to personal magical power: 14, 129-130
 Relationship between possibilities: 50-51, 54-55, 77-78, 79
 Taking apart and heating up reality: 11, 74-75
 Tribal: 57, 61-63
 Ultimate reality (web of all possibilities): 64, 76, 84-85, 86, 114-115, 119, 124, 128
Reality frames: 114-115
Reality Shaping: 5, 80-81, 82-83, 93-96, 96-98, 99-100, 101, 104-123
 Awareness as a creative factor: 79-83, 93-99

- “Flying”: 83-84
- Negative aspects: 83, 89-90, 91-92, 93, 96-97
- Reality threads: 72-73
- Recovery (from addiction): 37
- Relationships of reality threads: 38, 54, 72-73, 76, 77, 84-85, 86, 90-91, 99-100, 120-121
- Relationships, magical: 5, 32-33, 36, 38-39, 71-72, 73, 74, 75, 79-81, 85-86, 89-90, 105-106, 107, 119
- Relationships, personal: 27-28, 29-30, 39, 54-56, 61-63, 98, 120-121
- Religion: 7, 47-48, 65, 79-80, 81
- Resistance & nonresistance: 26-27, 32-33
- Responsibility: 9, 10, 26-30, 31, 32, 46, 63, 64, 67, 71, 90-91, 92, 93-94, 97, 98, 100-101, 112, 113, 114-115, 116, 117, 118, 119, 120-123, 124, 125-126, 128, 129-130
 - For creating reality, positive & negative: 93-94, 96-97, 98, 100-101, 120-121, 124, 125-126, 128-130
 - For being happy and creating a full life: 31-32, 117
 - In apprenticeship: 9, 10, 32, 88-89, 90-91, 113, 114, 115, 117, 118
 - In the center of the Web of Ultimate Reality: 93-94, 97, 98, 100-101, 121, 124, 125-126, 129-130
 - Performer taking responsibility for audience: 46
 - Risk: 9, 10, 13-14, 15-16, 37-38, 39-40, 51, 93, 109, 115
 - Apprenticeship is risky: 9, 39-40
 - Fun that comes from taking risks: 51
- Ritual of Release: 9
- Rituals: 5, 6, 7-8, 9, 10, 11-12, 32, 39, 44, 46, 47, 50-52, 53, 54, 57, 1, 63-64, 70, 79, 80-81, 86, 88, 99, 106-107, 113, 114, 115-116, 117-118
 - Pods in which dream reality co-exists with physical/material reality: 7
- Romance: 12, 18, 25, 29, 42, 51-52, 66, 67, 112, 117
- Saints: 111
- Sarcasm: 89
- Schechner's definition of performance: 38
- Service: 89, 90, 118
- Sex: 15, 18, 19, 20, 21, 24-25, 42, 44, 47-48, 55, 56, 61, 65-66, 67, 68, 70-71, 74, 83, 98, 99, 104, 105, 119-120

- Intercourse: 66, 67, 68-70
- Sexism: 15
- Sexual arousal in eroplay: 24
- Sexual energy, sexual magic – see “Chero”
- Shamanism: 5, 6, 21, 37, 45, 57, 75, 79-80, 98, 104-105, 116, 128, 129
 - Calling the magic state from people: 45
 - Shaman as a channeling bridge: 57, 113
 - Shamans are masters of students but not masters of knowledge: 5, 6, 36-37
 - Shamanistic reality model: 114
 - Shamanistic tricks & frauds as genuine tools to alter reality: 104-105
 - Shamans transforming life-denials into life-affirmations: 128
 - Traveling into the Web of All Possibilities for the tribe: 80, 129-130
 - Trickster humor: 89
- Spell: 25, 72-73
- Split vision: 55
- Surrender to the teacher and to the magic: 32-33, 36-37, 71, 72-73, 88, 89, 114, 116, 119
- Symbols: 56-57
- Taboos: 10, 11-12, 20-21, 24-25, 40, 46, 48, 49, 51, 56, 74, 76-77
 - And the cultural frame: 20-21, 24, 56
 - Broken in the Cave of Lila: 10, 11, 12, 87
 - Magical change created through exploration of taboo areas: 40, 46, 48, 49
 - Rituals make breaking taboos safe: 51
- Tanpan: 70-71
- Tanpanic map: 60
- Tanplay: 68-69
- Tansex: 70
- Tantra: 21
- Tao: 52, 53-54, 108
- Teacher-student relationship, teacher is guided by the magic and by the student: 30-33, 98-99, 104-106, 107, 108, 129-130
 - Focus of student's life: 14, 88-89
 - Symbol for all relationships: 12, 85-86

- Student an extension of the shaman's body: 88, 127
- The teacher creates the student; the student creates the teacher:
32, 77, 127
- Teacher: 5, 6, 7, 8, 9, 10, 12, 13, 14, 31, 32, 36-37, 39, 69, 70-71, 72-73,
77, 82-83, 84, 85-87, 89-90, 99, 105-106, 107, 108, 126, 127, 128,
129-130
- Student should make the teacher's way his own: 72-73
- Trust in the teacher is trust in self and life: 84, 126-128
- Thoughts as veins of cherotic possibility: 126
- Threads of learning: 72-73
- Tibetan mythology: 36
- Time: 5, 6, 7-8, 12, 15, 29-30, 36-37, 38, 84, 88-89, 91, 99-103, 104,
107-109, 111-112, 119-120, 121, 122-123, 126
- Dynamic pattern of relationships, not linear progression of events:
99-104
- Function of time in quantum physics: 84
- Nonlinear nature of: 99-103, 104, 107-109, 121, 122-123, 125-126
- To create deeply requires removal of time: 29
- Western timeframe is limited: 7-8, 12
- Trails people leave on the web of ultimate reality: 126
- Tribal body: 61, 63, 64
- formed from persons in physical closeness: 63
- Tribal community of teacher & students: 105, 106, 107-108, 113, 114,
115, 126-130
- Tribal cultures: 10, 57, 61, 79-80, 113
- Trust: 9, 10, 21, 31, 32, 36-37, 45, 46, 48, 54, 55, 73, 75, 84, 85-86, 87,
95, 114, 126, 127-128, 130
- Author's foundation for trust: 95, 96
- Full trust never has a subject: 127, 128
- Keys to gaining knowledge – trust without understanding: 54, 55
- Pact of trust in apprenticeship: 9, 10, 31, 32
- Undermined by cultural frame: 10
- Uncertainty Principle & reality shaping: 83-84
- Understanding and learning, the difference between the two: 15
- Unity: 61
- Unromantic love: 12, 13-14

Vere (use of pain to attain spiritual ends): 22

Victim: 13, 15, 16-17, 32-33, 34, 48, 83, 85-86, 90, 92, 96-97, 98, 99-100, 111, 117

Apprenticeship teaches people not to be victims: 13-14, 15, 32-33, 34, 86, 90, 97, 99-100

Vulnerability used for creation: 33

Vulnerability: 13-14, 16, 22-23, 26, 27, 32, 33, 45-46, 52-53, 98

Is not fragile: 15-16, 26, 33

Erour, vulnerable strength: 32, 52-53, 98

Key to rechanneling negative force into positive: 27, 31-32, 33

Vulnerable masks: 22-23

Wall (that stops student's progress): 13, 14

Wasichu, the Fat Stealers: 16

Waves of possibility: 56-57, 121

Web of ultimate reality: 57, 64, 71, 76, 77-78, 79, 80, 81, 83, 84-85, 90-91, 93-94, 95, 100, 102, 105-106, 107, 114, 119, 120-121, 122-123, 124, 125-126, 128, 129-130

"Wrong" actions: 109

Yin & Yang: 52-53, 54, 60, 105-107

Yin personality: 105-106

Yin thinking – receiving without analyzing: 106-107

Yuppie generation: 28

Magical Secrets

Your every action, thought, and word is important: it has a radiating effect which shapes reality throughout the entire web of relationships, throughout time. (91)

The basic secret of magic is to like life, to love life, to throw yourself into life so completely, so extensively that you lose yourself as a source in the individualistic sense. (128)

Making a commitment and keeping it allows you to use the whole course of events creatively, instead of becoming a victim if things turn bad. (32-33)

The apprenticeship is the process of living the holistic myth. This creates a sub-frame or an inner frame by which the holistic myth can enter the cultural frame and shift reality. (80)

Two of the major keys of having and using power or creativity are doing what you say you will do and sticking to what you set out to do. (27)

Vulnerability is not fragile. Vulnerability is a rubber ball. It gives very easily, but it bounces back to its original shape after it undergoes pressures of hard knocks, and it keeps rolling on the path. (26)

The root of all magic is shifting reality from one possibility to another by a committed, disciplined focus of will from our back brain over time; this is not just wishing to make what you want so: this is hard work. (78-79)

What we usually think of as reality is a frame that is fit over the ultimate reality. (76)

The cultural frame of reality which we all absorb into our being just by growing up in our social culture is not just the rules, taboos, and ethics we are taught: it includes what is and is not possible within our reality. (76-77)

Every situation in life has the potential of both fear and strength, of both doubt and power, of both desire and freedom; the choice is always there. (97, 98)

Every time people doubt or fear, they are shaping reality. (83)

The student should concentrate on doing and experiencing the apprenticeship rather than trying to understand the apprenticeship. (38)

Seeing time as a dynamic pattern of relationships, instead of as a linear progression of events, fundamentally reshapes reality and how you react to reality. It makes guilt, remorse, and anger outmoded. When it is realized that what is done in the present automatically changes what has been done by you and what was done to you, such feeling actions as guilt, remorse, and blame are just continuing the past event into the future by way of the present. (99)

Awareness is tribal, not individual. To understand this, the student should see the web of reality as one body, one tribe, one organism that is creating itself always. (129)

Chero is the life force. It is what attracts. It is what the shamans used to heal and melt other realities into the normal reality. (21)

To create deeply requires the removal of time. (29)

The human mind and civilization were evolved by playing. (51)

The fun we are talking about in this work is a deep, intense fun that corrects imbalances and induces newness. This kind of fun comes from risk-taking and work. This deep fun feels very different from the

surface, light, fast fun of the world of politeness, glamour, romance, and social rules. This difference confuses students. (51-52)

Primitive tribal culture saw the magical work as the most important factor in their survival; modern western culture sees it as a strange form of subversion. (10)

For months ideas have been running in my head, ideas that I have wanted to write about. But every time I sit down here to write, something other than what I thought about writing comes out. Who my students are and what they are going through totally shapes the writing. You, who you are and what you are going through now, are totally shaping what I am writing now, no matter how long you are reading this after I have written it. You and the students are equally writing this as I am.

Moreover, details and new possibilities keep popping up from the magical channel. These need to be written down before the subject I want to write about, because they will nonlinearly add depth to the subject. So I have to wait months, or years, to write what I want to write about. So I feel like just the scribe of this. But what is created by this dynamic process is much, much more magical, accurate, poetic, rich, deep than if just I, just you, or just my students, or all of us combining-sharing our individualities, had written this. We are in a tribal communal dynamic reality, linked by nonlinear two-way pathways beyond time. This reality cannot be successfully divided into parts, labeled YOU and ME, because the whole reality is much more than the sum of the parts. (107)

The human mind, when deprived of all sensory input, will create another reality very quickly. This is because, to keep on existing, the mind needs other possibilities to relate to, even if it has to create those other possibilities itself. (77)

In the web of ultimate reality, there is not a single center, because each relationship is the center. Each relationship is linked to all other relationships. They are linked in a dynamic interplay, in which

relationships, all relationships affect, change, create one another always. (85)

Each center of the body is connected to many of the rivers of possibility. The nonlinear flow of the packets of possibilities within these rivers is Chero. By transforming, transmuting, the packets of possibilities, it is actually possible to change matter, to change the material world. This alchemical fact is just the opening for the more important fact that reality is created, recreated every second by and within us. (121)

We have said reality creation is a dance and that we are the dancers. But in truth, it is a dance without dancers. If we really take on personal responsibility for the dance, we surrender to the dance, give up individual "control", give up individual linking with the results. By taking on the personal responsibility for the dance, we are the dance. We melt with the dance. We are only the dance. We admit these facts. It is not a question of becoming, but of remembering and admitting. It is a question of being, living, dancing lustfully, without controls or limits in responsibility. In the apprenticeship, this quality is called EXTENSIC. The Extensic life dance is beyond morals or limits. It joyfully digs into the dance to the juicy black core. (121-122)

Some scientists now believe that the function of self-awareness, which they have up until now contributed only to our particular species (which is questionable), is to "create" reality by "discovering" reality. This moves the "Big Bang" of the creation of the universe from the distant past on the physical plane to the present of self-awareness. (94)

Matter is a symbol containing within it packets of possibilities. Chero is the possibilities. (124)

We as shamans admit that we are not individualistic egos or sources. Instead, we admit we are points of responsibility. This admitting creates a zone around us. Within this zone, life-affirmations are created out of the life-denials which have entered the zone. These now life-affirmations then either combine with older life-affirmations, creating more

richly complex life-affirming realities, or are projected outward from the zone to be a part of the decaying, rubbing dance with life-denials. This is very similar to the process of the green plants transforming carbon dioxide into oxygen. (128)

Evolutionary change on every level always comes from this journey of a single person or a small group, into the web of all possibilities, bringing back into the frame a new possibility, trying it out in the frame. (79)

In magic, words have power: to create a word for something is to create the possibility for it to exist in our reality, for it to happen. (18)

In this flat world (of “normal” reality), it is very easy to control and to be controlled by power. The apprenticeship explodes these taped automatic moral judgments and the casual self-sureness of knowing/understanding that clog our front brain. (105-106)

Controlled folly tricks the student into trusting the magical knowledge. (10)

The student should realize that he is creating through the teacher the spell; he does this, not by changing it or adding on to it, but just by accepting it, as given, as his own. (73)

The student should take everything in the cave of Lila seriously, no matter how silly, trivial, or unimportant it appears. (10)

To achieve a goal, put it away in your back brain; do not focus on it, but still have it. (35, 36)

Bodyplay has to be intensely personal, but should not be individualistic; it should not push people inward into themselves, but outward into others. (54)

In bodyplay, if you focus on the body centers, there will be no magic,

but if you focus on the relationships between the people and the body centers, there will be magical healing fun which will radiate its effects. (77)

Most working relationships in magic are two-way channels that empower both people involved: student/teacher (11-14) healer/healed (26, 27) performer/audience (52, 53)

The cave of Lila is a reality-travel machine that links the physical and dream realities. (10)

The hands are healing wands of Chero, and the laying on of hands is powerful magic, but rubbing body centers together is much more powerful, therefore more taboo. (56)

The relationship of the student and the teacher within the cave of Lila is a relationship of lovers. It is an unromantic love. It does not conform to the rules and the goals of a love relationship in the outer reality. But it is an intensely personal, intensely vulnerable relationship. It is what all human relationships are ruled by if the shit would be cut away. (12)

The shaman guided his students into the state of controlled folly where the magical knowledge could be manifested through their bodies so that it could evolve the human mind/spirit. (6)

The turn-on of breaking the taboos of common morality is not a natural part of eroplay: it has been added on by social repression. (20-21)

To understand the difference between being an individual and being a person, you have to be able to “see” things with both your front brain and back brain simultaneously and combine the two pictures together. (54-55)

Cherotic healing creates a complete Chero circuit between the healer and the person being healed, allowing the Chero to flow freely, finding the needed balance in both. When this balance is reached in the two

people, the special fun of controlled folly is released into the world, inching the outer world into balance. This world balance is the ultimate purpose of these healing rituals of magical play. This ultimate purpose is usually hidden from awareness by focusing on healing the person. (52)

Magical masks are not meant to be a hiding, covering up, or a protection. Rather, they are meant to reveal, to liberate, to call forth the deep personality which is usually hidden in normal society. (22)

The western mind has evolved to its physical material limits, neglecting its dream side, because people focus their magical knowledge on physical survival. (7)

Art, religion, and psychology were once part of a single magical knowledge. (7)

The eyes are often thought of as one-way channels which let in visually the outer world to our inner reality, but they also visually let out what is happening inside us. (25)

Deceptions

(that the western mind has about magic & spirituality)

That the individual is the center of reality. (6)

That the physical and spiritual planes are in opposition to one another. (24)

That intellectual knowing or understanding is the path to magical awareness. (15)

That life should be comfortable and safe, that all risk-taking is bad and dangerous. (15-16)

That the attainment of perfection is the goal of human life or magical training. (108)

That you are weaker if you have a teacher of living; that you “should be” able to do it on your own. (37)

If the student thinks he understands the apprenticeship, he is taking control of it, turning it into a personal therapy or a soap opera of relationships. (72)

In the modern world, “pure” science or art is valued only as it relates to applied activities: this severely limits the magic change of reality shaping. (79-80)

I saw teachers who tricked themselves into thinking they were the ones doing the magic rather than that they were channels of the magic. (39)

The western concept of allocating specific amounts of time to do things is an obstacle to the magical apprenticeship. (6)

People say they are not now ready to do what is right. They are not strong enough, skilled enough, brave enough. The right thing is too uncomfortable, costs too much right now. They will do the right thing sometime in the future when conditions change, are more favorable. This is the trap which can be called “waiting for Godot”. This trap is what gets most people, traps them in shallowness. The future does not come because it is happening now, just as the past does not go away because it is happening now. If they do not stop waiting, they will wait for eternity. They can only stop waiting now, because now is the point of action. (101)



CAVE'S
BY
FRANK MOORE

\$5

Original pamphlet cover. Illustration by Debbie Moore.

CAVES

a book for a performance tour
by
FRANK MOORE

CONTENTS

EROPLAY IN LIFE AND ART
1983

WRAPPING/ROCKING
1984

MAGICAL ART
1986

PERFORMANCE TOUR
SPRING, 1987

THE ART DEPARTMENT
DENVER

FRANKLIN FURNACE
NEW YORK CITY

THE SIXTH SENSE
NEW YORK CITY

THE PAINTED BRIDE
PHILADELPHIA

copyright 1987 by Frank Moore

Eroplay in Life and Art

A WORK IN PROGRESS

Eroplay is a made-up word for intense physical playing and touching of oneself and others. Eroplay is also the force of energy which is released as the result of such play.

Our mind needs labels, words for something to be able to think about the thing clearly. There is such intense physical play, and such a force of energy, which I have labeled eroplay. But before this, there has not been a word for it. Usually the word sex has been the catchword for people to dump on almost everything sensual, romantic, physical, or showing more skin than usual. Cars are called sexy. Poses that do not show the sex act are called sexual. Wearing certain things, moving certain ways are all called sexual even when it is not leading to the sexual act ... even when there is no intent to have sex.

In magic, words have power. To create a word for something is to create the possibility for it to exist in our reality ... for it to happen. Even for us who intellectually knew eroplay existed as a separate thing from sex, it was hard before the word eroplay to talk about it clearly, to think about it clearly, and to experiment and play with it without sexual undercurrents and fears creeping in. This was because we had to use words like lusty, sexy and erotic to attempt to talk about it. In our language, all of these words have sexual connotations. In magic, words create. So if you use sexual words for non-sexual playing, the sexual words will create a false sexual confusion. This is why the word eroplay itself is important.

Eroplay is not foreplay, even though foreplay is eroplay.

I have a somewhat good idea of what eroplay does to and for people. But the causes of the results are untested theory.

Kids play very physically both with their own bodies and others' bodies. They get turned-on by this play, turned-on both physically and mentally. This turn-on is not sexual in kids. Studies have shown that babies who are held, touched, and played with are more healthy and alert, weigh more, and have a lower rate of death than babies who are



The Glitter Act. Photo by Dave Patrick.

denied this eroplay. Studies also show that old people who live alone, who don't get physical and emotional contact, are less healthy and die sooner than people of the same age who live with others and get that physical contact.

When we grow up to adults, eroplay is linked to sex, maybe to assure procreation, but there may be different results when eroplay is connected to the sexual orgasm. We may need a certain amount of straight eroplay (not connected to or leading to sex) to be as healthy as possible.

Foreplay leads to orgasm ... eroplay leads to being turned on in many different ways and in all parts of the body. It can be different every time.

Skin touching skin seems to be what releases the full impact of eroplay.

Eroplay can be intense. It is like rubbing a puppy on its belly; the puppy goes into a state of rapture, both totally turned-on and relaxed. To use something that is not normally confused with sex, eroplay is the blissed-out, warm, relaxed, turned-on, totally satisfying feeling of a good head rub. The same feeling comes from playing with one's ears. Eroplay is that intense feeling throughout the entire body.

Sex seems to be connected to mating; whereas the combination

of both physical and psychic forces released during and after eroplay seems to be connected more to communication and attracting people to you.

What stops most people from physically eroplaying without connecting it to sex, without sexual undercurrents or expectations, is the inability to see where eroplay ends and sex begins. The difference between foreplay and pure eroplay is one of intent ... physically there is no difference. But there is a difference physically between eroplay and sex. Eroplay is satisfying in itself, in relaxing intensity. There is no build-up of pent-up energy in one climactic act. In sex, however, there is a point where foreplay (eroplay) ceases to satisfy and energy gets pent up and built up to be released in the sex act. This build-up is a clear and broad dividing line between the turn-on of eroplay and sex.

Eroplay starts when the possibility of the physical eroplay arises, the possibility of breaking normal rules, social conventions, and morality.

The possibility of physical eroplay is enough to start releasing whatever chemicals and other forces that physical eroplay will continue to release. Talking and thinking about eroplay will excite, will turn you on, even physically. This seems to be a natural part of eroplay, an innate part.



The Glitter Act. Photo by Dave Patrick.

But the turn-on of the possibility of breaking the taboos, rules, and the common morality is not a natural part of eroplay. It has been added on to eroplay by social repression. Anytime you break a social taboo, there is a release of energy that may feel good, almost like a high. But sooner or later you have to go back into the system where that taboo still exists. Then, more often than not, you will get a backlash from the breaking of the taboo. This backlash may take many forms; it may come from inside yourself or from others who have not been in the uncommon experience. This backlash may overwhelm you. This is the only bad side effect connected to eroplay. If you can ride out this backlash – if you have it at all – you will be a stronger person and you can modify the moral system to fit how you want to live. This has more to do with breaking taboos than it has to do with eroplay itself.

But breaking taboos has always been a part of art ... at least the area of art that seeks to change consciousness, change morality, change reality.

The breaking of taboos ideally should not be a part of everyday eroplay, but it is. Art can slowly take eroplay out of the taboo area. This is one of the functions of art.

Eroplay is fun. This is the most important statement in this outline.
Eroplay is innocent and childlike.

Eroplay's focus is on physical enjoyment and pleasure for its own sake. This is one reason why eroplay is taboo in our society, where religion teaches physical pleasure for itself is bad.

<Coming soon to this spot: a brief history of the western romanticism and the anti-pleasure morality ... what eroplay is up against.>

Eroplay connects you more with your own body and with other people. It decreases isolation and alienation. It increases self-trust and trusting of others. It makes you harder to be controlled. This is another reason why eroplay is taboo.

Because the after-glow of eroplay attracts people to you, you get more opportunities in all aspects of your life. And because eroplay relaxes you and gives you more energy, you are in a better position to use opportunities.

Because eroplay is not focused on goals other than physical enjoyment in many ways, and because it does not lead to a mating life,

eroplay would be much harder to use to sell products than sex. This is another reason why eroplay is taboo.

Most of the so-called sex problems in sexual relationships have to do with trying to do with sex what eroplay can do, trying to fill needs with sex that sex can't fulfill. This leads to the downward spiral of frustration, self-doubt, trying too hard, and blame. Even legitimate marriage and sex counselors advise more play which does not lead to sex as well as more foreplay with sex.

Since eroplay may release certain chemicals in the body, to get familiar with what eroplay itself does, not adding other chemicals will help.

Since in a sexual relationship there is always the possibility of sex, eroplay is always different in a sexual relationship than in a nonsexual relationship, even when the eroplay does not lead to sex ... because, as we have seen, possibility is an important factor. So eroplay in a sexual relationship is always in relationship to the possibility of sex.

Since eroplay is not mate-originated, it is possible to have a relationship with a friend in which eroplay is an important part, but in which the possibility of sex and romance is very clearly excluded. This kind of relationship will have good effects on your other relationships.

To illustrate both what eroplay can do, and the difference in effect of eroplay and sex, I offer a page out of my life. In the '70s, I had a group of about thirty people. It was fairly clear to us that there was a difference between playing and sex. It was not as clear to us as it is in this paper. We saw that it has something to do with sex and "marriage" (the word "marriage" is another word that has negative connotations hidden within it), so we decided to commit ourselves to having sex only with those to whom we were married. But we eroplayed with all of the people in the group. The eroplay became more intense, more playful. We as people got wackier, more physical. It gave us a greater freedom not only within our group, but in the general society as well. By eroplaying intensely, but playfully, it released a certain creativity which we used in many ways. Successful businesses were established. We did several public performances, a stage show that ran for three years, and a wealth of wacky private performances. All of these had the vital energy of eroplay, of unlimited possibility. We were kids playing



Frank Moore's weekly workshop at his Haste Street, Berkeley, California studio, circa 1977.

Photo by Ken Jennings.

together even though we were adults. Even though the eroplay could become very intimate, physical, soft, and sexy, there was no jealousy or possessiveness because it was clear that sex would not be involved. This went on for three years.

But ... you have been waiting for this "but" ... at a certain point, we started questioning the concept of marriage: What was the difference between what we thirty had together and being married? We did not see any difference. (We were using the misleading word "marriage". I see now that we should have used the word "mating", which does not refer to child-bearing, but to bonding.) Not seeing any difference between marriage and what we had, the next logical question was, "Why not have sex?" So we started to have sex outside marriage within the group. Almost immediately changes appeared in the group. Jealousy and possessiveness appeared. The playful creativity which came from eroplay dried up. Playing and the physical freedom between the people quickly ceased to be. The spark of our show was not there anymore. The group as a group quickly began to fall apart.

This is why my interest in the difference between sex and eroplay has increased and formalized in my art ... why I long to tap again into

intense, pure eroplay with people, then use the resulting creativity in art without being derailed by sex.

Which brings us to eroart.

Thanks to the repressive, sexual, anti-pleasure morality, romanticism, and pornography, the traditional area of eroart – art that uses nudity, physicality, and/or sex to turn people on to life – has been ripped off by pornography.

Almost everyone is against porn films. Almost everybody in his right mind. But everybody isn't in his right mind, which is why there is porn anyway.

But it is fashionable to be against porn. There are many good reasons to be against porn. Fashion is not one of them.

The anti-sex, anti-pleasure, anti-nudity morality is not one of the good reasons to be anti-porn. This kind of repressive morality was the main reason why during the nineteenth century kinky violent porn caught on.

What I am interested in is art that creates in people the desire to go out and play with other people, and to enjoy life. This is the art of eroplay. Historically, one of the tools of this art has been the sex act. But sex has only been a tool, not the goal. And it is just one of many tools. Isadora Duncan is a person whom I would call an artist in the eroplay tradition. She used nudity (especially at private parties where she could dance without feeling moral judgments) and movement to turn people on physically to their own bodies and to passion for life. This is the true goal of eroplay art, which has been called eroart. Most books on eroart miss the true purpose of such art. There has always been sexual erotic art. This kind of art is universal and can be traced back to the caves and beyond.

<Coming soon to this spot: a brief history of erotic performance art.>

This is not true for what is defined as porn. I am trying to define eroart. We are forced to separate it from porn, and rightly so.

It is fashionable to be anti-porn. But it is human to be anti-porn because porn is anti-human, not only anti-female. It is violence between individual people. At times, this violence is graphic. It is personal and intimate violence in a hostile and impersonal form. I hurt



An act from The Outrageous Beauty Revue. Photo by Dave Patrick.

you to make me feel turned-on because I cannot get turned-on in any other way because I cannot feel ... besides, you like being hurt ... if you don't ... who cares This isn't the symbolic or surreal violence in other kinds of films.

Porn is also anti-human because it creates a picture of what sex should be that is unreal and boring. It creates pictures of what you should be like ... pictures which are hard to live up to ... and if you do live up to them, you will be a big-dicked jerk or a big-titted bimbo.

These are the fundamental reasons why to be anti-porn.

But face it, the main reason that most people are anti-porn is because porn is boring and dumb. The people who make porn (I am talking about straight porn now, leaving the kinky, violent porn in the trash can) think that the main reason why people go to see porn is to see tubes going in and out of holes. So they cram in as many tubes going in and out of holes as possible in ninety minutes ... and as close-up as possible. This may be true for some people, but for most people, it gets boring once curiosity is satisfied, curiosity about what it looks like, and once the possibility of seeing everything is fulfilled.

It is fashionable to be anti-porn. But it is not fashionable to offer an alternative to porn. It is not fashionable to admit that people like

seeing other people nude, seeing other people getting turned-on and being turned-on. It is not fashionable to admit people are curious to see other people's bodies, to see what they are really like under those clothes. It is not fashionable to admit people feel cheated whenever the camera moves away, fades away, when the people on the screen are getting intimate. It is not fashionable because it would be putting yourself, your body, and your emotions where your ideals and your politics are.

To make videos that satisfy that child-like need of seeing nude bodies and seeing people playing, making out, and having fun is not as profitable as either what Hollywood does or what the porn-makers do. This child-like need is the healthy human desire that is perverted in porn.

The time is right for an art form that addresses this healthy desire. The women's movement has changed people's standards with regard to sex and the quality of relationships. This is true of both men and of women. They have scrapped, or are scrapping the old sexist ways and attitudes, and now they find the old-style porn disgusting ... but more importantly, they are finding porn is not meeting their needs and desires. They want to be turned-on in a way that is not sexual;



The Meat Act. Photo by Dave Patrick.

they want to see nudity without stupidity; they want to see new ways of relating between humans both in and out of bed. Eroart in all media can show this way of relating ... can show both purely nonsexual eroplay and eroplay as foreplay in sex.

Film and video can do this. But the producers of porn haven't the foggiest idea of this, and have a vested interest in the meat approach. In its broadest definition, erovideo could be any kind of film – westerns, thrillers, science fiction, etc. – in which the unwritten rules are not followed. The camera doesn't fade or cut away from erotic scenes before it is logical to do so ... bodies wouldn't be cut off. Cable has made porn so available that it has removed the glamour of the forbidden. As a result, porn has to stand on its lack of merit. As a result, the sales and rentals on adult tapes are going down, and the adult cable systems are going out of business.

The desire to see nudity and intimacy and to be turned-on is not being satisfied. Hollywood is caught between being ruled by taboos and being in the business of teasing. Andy Warhol once said Hollywood has been doing a forty-year striptease, showing a little more each year to get people to come back. The closest Hollywood comes to the erotic/sexual (except for a few maverick directors like Roeg) is the sex-exploitation and youth-exploitation films. There seems to be an unwritten rule that if it is sexy-sexual-nude, it has to be dumb. Hollywood does exploitative films because they make money. They make money because they are the closest thing to the erotic/sexual that is offered. But sitting through a dumb movie to see nude bodies of dumb people is not worth it. Hollywood, however, will not take risks.

Hollywood will not make such a risky, daring product as a truly erotic film mainly because of the high money stakes involved. The pornographers will not do it either because of their lack of skill, insight, and morality, or because they too are ruled by money, and by criminals.

But breaking taboos has always been a part of art, at least the area of art that seeks to change consciousness, change morality, change reality. The breaking of taboos ideally should not be a part of eroplay for everyday life. But it is. Art can slowly take eroplay out of the taboo area. This is one of the functions of art.

Here is where art comes in. As I have said, this kind of art creates

a kind of bubble in which the forbidden can be done with immunity, releasing energy of the broken taboo ... energy which then affects society as a whole. Art makes a clear circle of difference between this bubble and everyday reality; it is a kind of safety valve for society ... much as dreams are to the individual. According to the book *THE PAINTED BODY*, the caves where the first artists did their work where no one could see were such bubbles, as was body painting. Performance art is this kind of consciousness-altering art. It creates a special time and place where taboos can be broken, where new ways can be introduced into the society.

The other way that art can make it easier for us in everyday life, and at the same time fight against the anti-pleasure, anti-human morality, against sexism, against pornography, against romanticism, is by showing us eroplay, both with and without sex, and getting us acquainted and comfortable with eroplay. This can be done in all media. Enter erovision. Erotic projects could be made on half-inch videotape by individual artists to be sold directly by mail from the artist to the individual viewer. This would avoid the power structures that grow up around big money. Half-inch video, home video, is cheap in materials, editing, and post-production, and distribution is much, much cheaper than in any other format. The technical quality is acceptable, and free from the comparison with film or professional three-quarter inch video. Home video is the workable channel for any product that the establishment will not touch ... or that you don't want the establishment to touch, hence control. Such is erovideo.

Whether we as artists do eroart to release magically eroplay into the air (such as through performance art) or to show the non-sexual way of relating that is eroplay (such as through video or film) ... whether we choose to use the sex act or not in our eroart ... we must not let our work be defined in relation to pornography. There has been a huge amount of time and energy wasted trying to define and ban pornography. The best way to undermine sexism and pornography is to create an alternative to them. Take back nudity, pleasure, sex, and eroticism from pornography. Show pornography up as being drab, inhuman, unfun by creating a fun, human, happy alternative. Create eroart! This is overstating the case somewhat because you cannot do



Frank Moore. Photo by Mary Sullivan.

good eroart if it is in reaction to porn ... only if it comes from some warm and playful place, can it be good eroart. Unless we put ourselves – our creativity, our minds, and, yes, our bodies – into representing eroart as the humanistic alternative, the pornographer, the sexualist, and the moralist will win by default.

Some of the accompanying photographs are of acts within a performance/exhibition called “The Outrageous Beauty Revue”, conducted for several years by Frank Moore in Los Angeles and San Francisco.

Wrapping / Rocking

the two nude figures sit in
time and space.
one upon the other.
rocking together.
rocking in their cave.

two magic figures
rocking together against time.
rocking back through time.
back and forth.

mother rocking her baby.
rocking against sickness and tears.
rocking back into love and peace.

in the cave,
unseen except by the spirits,
the holymen rock out of this reality
of personal isolation of greys.
rock until they rock
into the pulse of pure light.
back and forth until at-one-ness came,
until atonement came...
not just for them...
but those outside the cave.

magic rocking.
passion rocking.
almost sexual,
not quite...
very sexual...
beyond sexual.

two bodies rocking together,
rubbing isolation away.

grandpa sits in his rocking chair,
slowly holding onto creaking passion of living.

lovers dance,
rocking back and forth to the music.
sometimes fast.
sometimes slow.
passion rises warm and comforting.
pain and grief disappear.
a kid holding onto a blanket,
rocks back and forth,
holding onto the wrapping
that holds us all together.
colorful ribbons of our cocoon.
the 2 lovers pumping
hard on the swing, working together
to get the highest
thrilling flying and swooshing drop
on their bellies
and, yes,
in their loins.
almost sexual,
but not quite....
very sexy...
beyond sex.
mere sex would get
in the way of
the child-like melting
of earth and sky.

back and forth,
up and down,

wrapping us together
in brightness
and softness
and the magical commonness.

a girl laughs
on a big old rocking horse.
a g.i. holding his guts in,
blood oozing out,
rocks on the battlefield...
rocks to keep life in
and pain out.

light pulses,
reflected off tin and plastic.

daddy rocking baby to sleep on his lap.
cozy togetherness in ribbons,
rocking by the fire
far away from reality.

the arab woman,
on her knees beside
the unrecognizable remains of her husband
rocking to handle grief and pain.

a crazy rocks
on the street corner,
talking to beings from another reality.

wrap us up cozy.
wrap us warmly.
maypole dancers with ribbons.
admit that we all are wrapped up together
in see-through ties.

the gypsy woman,
eyes closed,
rocks back and forth,
giving master spirits
her voice and her body
to speak through.
rocking in her tent.
the boys rocking
uncontrollable from laughter
at their childish pranks.

rocking surrealistic in the darkness,
in their colorful bonds,
the two nude figures,
using magical passion to melt together,
rock like the blind,
like the insane,
like the holy men,
like lovers...
and the magical melting spreads out of the cave
and into the world.

© 1986, *Frank Moore*

Magical Art

Like most artists, I love to talk about myself. But today I will try to curb this urge. I want today to talk about the roots of performance as an avant-garde art, using myself and my work just as an example.

But I am also here to encourage at least some of you to focus your art careers on doing live avant-garde performance. I have selfish reasons for this.

I think performance is being ruined by trying to package it as entertainment, as off-beat cabaret. Some performance is entertaining. Some performance is cabaret. That is great. But when you try to package performance into a neat cabaret format, as I think is the trend, to make performance acceptable and profitable, it becomes a hip form of nightclub watching or groovy TV watching. If you limit performance in time and space for acceptability, it stops being performance.

I like doing cabaret and video. They are great mediums in themselves. But when I am doing cabaret or video, I am always aware of the limitations built into the format. When someone watches a video, he knows that he will remain passively watching from the outside; the video will not literally pop out into his reality, or physically drag him into the TV. When someone goes to a cabaret, he knows there are certain limits involved such as each act must end for another to begin. But in performance, anything is possible. A performance can last for a minute or it can last for days. Performance can start in one space but then move to another. Performance can be storytelling, it can be a guy threatening you with a baseball bat, it can be a guy hanging by his skin, or throwing food, or anything. In performance all things are possible. And that is what gives you an extra edge to create dreams.

Many of the old guard have stopped doing live performance. Moreover, many young artists, who would have focused on hard-core live art, are being seduced away by video and cabaret packaging. I have a selfish motive for wanting more daring live performers ... I have realized my own work has been limited by the general lack of an

avant-garde live performance community, especially in the Bay Area, that is focused on subversion, on magic, on altering reality ... and that is not afraid of combining their individual arts together.

Performance, like any avant-garde art, is the way society dreams; it is the way society expands its freedom, explores the forbidden in safety, to loosen up. Society needs its dream art, just as an individual needs to dream or go insane. Our moral majority society, bent on going backwards into the violent blank rigidity of a censored mind, needs taboo-breaking dreams to get back to freedom. Performance is perfectly suited for this dream role. I have always wanted to bring dreams into reality.

I always have been lucky. I have a body that is ideal for a performance artist. And I have always wanted to be a performer. When I was a kid, my younger brother used to get mad when people looked at me when he pushed me to the movies or to the teen club. He cried. But I liked people looking at me. That is what I mean by I am lucky. I am lucky I am an exhibitionist in this body. One time, I was working out on the jungle gym outside of our house ... a kid came by and asked if I was a monster. I just roared like a monster. It was fun.

I was lucky. I was never under pressure to be good at anything, to make money, to make it in "the real world", to be polished ... and the other distractions that other modern artists have to, or think they have to, deal with. So I could focus on having fun, on going into taboo areas where magical change can be evoked.

My personal roots are in the idealism of the 1960s. That was when I broke out of personal physical isolation. I looked for a way to bring about the ideals for me and for the society as a whole. The normal channels obviously would not work for me.

So all I had were my fantasies. What if somebody really could do what happened in *The Magus* or *Steppenwolf* ... or live like Huxley's *Island*! I wished I could be a hip artist living in S.F. in a commune.

But I didn't think I could get people to let me direct them in the rituals in my head. It was not until 1970 that I attempted my first formal performance. My performance was trying to get the ok at Cal State San Bernardino to produce my all-nude play on campus. To my surprise, the college said yes. But I couldn't get actors. I wasn't really into sex

itself in my art. I just wanted to see nude bodies on stage ... not sneak it in a love scene ... and see them do things like paint their bodies with baby food ... I learned it can be hard to get people for weird things.

I started to see my body as a tool. I could get away with things that others couldn't.

I can stare at people, laugh at them, touch their asses on the street ... because they don't think I understand. I can park myself next to them and observe them close-up without them realizing or changing. That is being so visible that it creates invisibility. But there are other advantages of my body. People project onto me certain mystical powers ... like seeing through their fronts to their real selves ... seeing the past and the future ... and what they should do. They are reacting to some symbol of the deformed medicine man. They use me as a medium for getting through to other dimensions. It had little to do with me at this time. Because of the slowness of my communication board, they were forced to slow down. They could project whatever they wanted, misread me when it fit them. I was an object as a symbol. And because they gave me power as a symbol, they were afraid of me. At this point, I didn't fully believe this. But I always have known I didn't want to be in a normal body.

Years later, when I was going to S.F.A.I., Doug Hall told me my body gave me a tool that other artists spend years to create.

Most artists are not as lucky as me. They do not have the built-in advantages and shields that I have. They need to resist the real world, the normal world, more than I do. They need to be more sneaky to avoid being seduced by the business and politics of art. In fact, historically, performance as an art form came into being as a reaction to this seduction of formal art. In performance, you do not need galleries or theaters, equipment or tools ... you do not need an audience.

This was what sealed me into a performance life ... I had no money ... In 1972, I just had finished taking a very intensive filmmaking course in Santa Fe. I had no money to make real films. So I started looking for a way to work with people. I wanted to see people nude, and touch them, and to create an intensity between us.

Painting was the first attempt. I used to sell papers on a corner to find people to paint. But once the person was posed, the situation was

still, not moving.

So I did what I called nonfilms ... for which I asked people I met when I was selling newspapers to act out intense erotic scenes with me. These were the closest in my pieces to sexual rather than erotic. Because of these scenes, the people started talking about their lives during these sessions and said it helped their other relationships. Not one person minded that there was no film.

But I was not satisfied with these nonfilms because they were brief relationships that did not go anywhere. What I wanted to do was create intimacy—that is, a situation in which anything is permissible, where people feel that secure. I didn't want to connect this intimacy with romance or sex because that would set limits. But that "anything is permissible" did mean a wide open erotic freedom.

So I started looking for some other way to work with people. I tried to cast a play, but I couldn't find enough people. I started thinking of an intimate theatre where the line between audience and actors would be erased. I started thinking about how if that line were erased, it would place much more responsibility on the actors. They would have to dare to trick the audience into the intense magical state.

I divided my work -- the word "work" is weird -- it is like playing -- into two parts. The first part is played in "real life" ... for instance, I go up to a person on a street and ask him to be in some project which may contain some nudity and physical play. The nudity and physical play as an idea in this context is a great tool to get under the polite chatter surface to the more meaningful things, and often more intimate, more personal stuff which is, after all, the aim of the piece. I can see this kind of piece lasting anywhere from a few seconds to several hours.

The second part is a piece in a controlled space, such as my studio, in which there is a form going on, giving the person a reason to be there with me.

This kind of performance is different than normal theatre. In this kind, there is no real script. Even if you have a script, it really is a prop. The real course of action is shaped by the performer so the flow of the piece will go forward and deeper.

What is important is what happens between me as the artist and my audience, how I change them and how they change me, that

magical state in which we interact with each other. I, as the performer, must create around the people, by playing for and to them, by letting the performance take me over and guide me ... even when it looks like the other people are doing all of the action. The ultimate goal in my performance is to create a reality, not an illusion, of the performance which I and the audience are in ... even if I have to use illusions to get to this reality.

This raises the question of manipulation. Almost anytime you perform to an audience, you manipulate the audience. Let's get beyond the negative connotation of the word "manipulate". People go to the theatre, movies, concerts, dance companies, etc., to have their emotions manipulated. They come into the performance area with a willingness to be manipulated by the artists within certain limits. But in my performances, the ones which are not divided from the rest of life by a theatre or a stage, there is no way to tell the person he is entering a performance. When I have a formal structure, a theatre space, and a set time ending ... what is really going on is not what is said to be happening. Also it is a reality that is hopefully being created ... people will be affected, infected and effected by this reality.

Performance obviously goes much farther back than 1909 when it became a formal art form. The Futurists were reacting to the bankruptcy of formal art, with its gallery power scene, the elitism of art, the money, the politics, and the social scene of art. This is a true but a one-sided view of why performance appeared at that time.

I think performance came into existence to fill a void in western life. The void was the lack of magic and inspiration. The two areas of creativity that traditionally were the source of this magical inspiration had long ago moved from magic to entertainment and politics. This void also gave birth to psychology in the same time period. I often get the criticism that my work is really psychology and therapy, and not art. When it is realized that psychology as a formal science and performance as a formal art were born at the same time, this criticism can be answered. Performance and psychology are both involved in spiritual healing by digging into the hidden mysteries of life.

It is important to understand the root urge of performance and in general of art.

It is important to go all the way back to the primal fires around which humans huddled, telling one another dream stories ... not to entertain or impress one another. But to keep away fearful demons lurking in the cold darkness just outside the firelight. There was no division between reality and imagination. The gods and demons were real. In this ritual of storytelling, there was no division between the storyteller and listeners. They were all actively involved in the magical battle of survival. The rituals expanded to dance, chant, music. But the ritual was to affect magically the hostile world in which the humans found themselves. The audience of these rituals were the natural world, the gods, and the demons. They marked their bodies to create changes in themselves. They painted their bodies to achieve temporarily altered states of reality. They tattooed their bodies to create permanent change.

When the humans started living in the caves, they did their rituals and wall-paintings in the bowels of the caves where no one could see. The purpose was an active change ... a good hunt, a successful hunt, sexual power, pleasing the gods, etc. Art was not for watching.

Performance art is rooted in the primitive and mystical ceremonies of initiation which I had read about years before. The goal was to call the magic state from people. The shamans knew how to do this ... they drew their audience into a feeling of unity. I wanted to do that. Their audience knew they were participating in real events. I put this to the test in my 48-hour pieces in which I created an altered reality around the one-person audience of my performances.

I was tired of going to movies and plays which said being happy and having fun is impossible ... or at least very hard. I wanted to do a Magus or a Steppenwolf. And to pull that off, I had to trust myself, my motives, and the rightness of my performances. This is idealistic performance ... there is a strong case against this kind of performance ultimately working. But I have made my choice ... like for me, if I admit idealistic performance is doomed, I would sit in my recliner and watch *I Love Lucy*!

Anyways, once the self-trust is in place, the next issue was vulnerability. Like the performer I have to be vulnerable ... even in pieces where it appears I am totally in control and have complete power.

Without this self-trust and vulnerability, what I am trying to do would fall flat.

That is the difference between theatre and performance art. In regular theatre, you can climb up onto the altar of the stage (even when the stage is a rug or other defined area), and you don't have to interact with your audience, you are cut off from them. You don't relate to them directly ... which is the main goal of my performances. In theatre, what also blocks the magic that I am after is the system of rules of aesthetics.

This also was what happened in religion. When the priests climbed up to the altar, not only did they divide themselves from the people, but also from the vital magic.

The theatre paints pictures of "realities", both inner and outer realities. The audience just watches from the outside, watching a moving picture created by actors. The audience suspends disbelief, sits, and watches with their minds. The actors act. Everybody is comfortable and safe. Everyone has defined roles ... and when the audience left the theatre, they knew it had been just pretend. Actors just have to put on a good show.

As a performer, I have to be able within myself to do anything that I feel necessary to create the magic of the performance without stopping to check my motives. This is the self-trust. This self-trust creates vulnerability.

The performer has to take responsibility for his audience. This runs from their physical well-being while they are in the performance ... to not taking them out on a limb and leaving them there. A moral grey area is left after the performance, and they go back to the normal world, and they freak out because of the conflict between the two realities. In my mind, the freak out is an opening of doors ... which is the aim of the performance. But what the person does when the doors are opened is his responsibility.

In the performance, I have to involve myself with the audience, person-to-person. I have to follow whatever feeling I have in the moment, doing whatever it takes to draw the audience deeper. This is what I mean by vulnerability. It does have a certain ruthless quality to it.

In the late 1970s we started our public performances by doing long

ritualistic plays. Over the years, the group branched out to do many different kinds of live and video pieces, including *The Outrageous Beauty Revue* which was by far my most popular work ... in terms of how many people saw it.

But in performance, unlike theatre, the success of a piece should not be judged by how many people see it, but by how far it went beyond the taboos, by its magic power for change. By this standard, my best work with the group was our performances within the workshop and a series of 48-hour dream performances in the late 1970s.

Since 1983, I have been doing a performance series at U.C. Berkeley which has given me a lab where I can develop pieces by doing them over and over without the pressures of making money or entertaining. These pieces are what got me the N.E.A. Fellowship, and they are the ones I am doing on my Southern California tour. The freedom that Tom Oden, the former director of the studio, gave me from entertaining and money focus is why the pieces could develop. The sole purpose of the series was to go beyond limits and taboos to blow people's minds into a surreal state. Sometimes it worked. Sometimes they entertained the people ... and sometimes the pieces both worked and entertained ... amazing as that seems.

Performance art, the art of performance, is rooted in the private games of babies where every move and gesture has its own meaning to the baby ... it is rooted in the creative and the destructive games that a little kid does when he is all alone ... games that adults still do, but will not admit doing, even to themselves.

It is rooted in the rituals of magic and religion, where people came together to bring a different reality into their reality. It is rooted in the surreal, the private, in madness. It is rooted in direct involvement.

The main purpose for a performance is change, is to create a frame in this reality, a magical frame where something that usually does not happen, happens.

I use nudity and physical acts which most people would call sexual. I have debated with myself about stopping resisting the label sexual. By insisting what I am doing is not sexual, I am opening myself to people questioning my honesty and integrity. If I accept the sexual label, people would just have to decide whether or not they like sex

in art ... decide whether it is art or not. That would be the depth of the questioning. They may feel uncomfortable seeing sex as art ... But that uncomfortableness would be just from breaking the taboo of sex which would not be that big of a deal. What I am doing is taking nudity and acts that are usually considered sexual and giving them a new, nonsexual context. That creates a tension, a conflict, an examining, a leap into something new. That is what I am after. This leap into newness is why people who are normally comfortable with casual nudity and casual sex sometimes get very uncomfortable with the nudity and eroplay in my work. By taking “sexual” acts and sincerely putting them into a different context, it creates another reality, another way of relating. It also creates conflict with the normal reality ... and that conflict may change, in an underground sort of a way, the normal reality. I think art ... or at least this kind of art ... should create conflict and change. And I like relating with people in this “unnatural” way in this different reality. This is why I do performance.

Today I have been talking about one kind of art in which performance is one medium. It is art as a battle, an underground war against fragmentation. This kind of art is a war against fragmentation.

The battle is on all realities. The controllers have always tried to fragment us. Fragment us from each other. Imprison us in islands of sex, color, religion, politics, classes, labels, etc., etc., etc., etc. They fragment our inner worlds, they blow our individual realities apart, and play the pieces against one another. They are us, or a part of us. They are the controllers, the politicians, the sexists, the women’s libbers, the pornographers, the censors, the moralists, the church, the media, the businessmen, educators, the victims and the powerful.

They are us. They have divided us from our power, from our beauty, from our lust for life and pleasure. They have divided us from most of reality ... divided dying from living ... sex from living, sex from pleasure. We are kept in boxes of fear, of mistrust. We are kept waiting ... kept waiting to do what we want ... waiting for enough money, enough schooling, for everything to be right. We are kept waiting and protecting and hiding and suffering.

Time to do battle with the boxes.

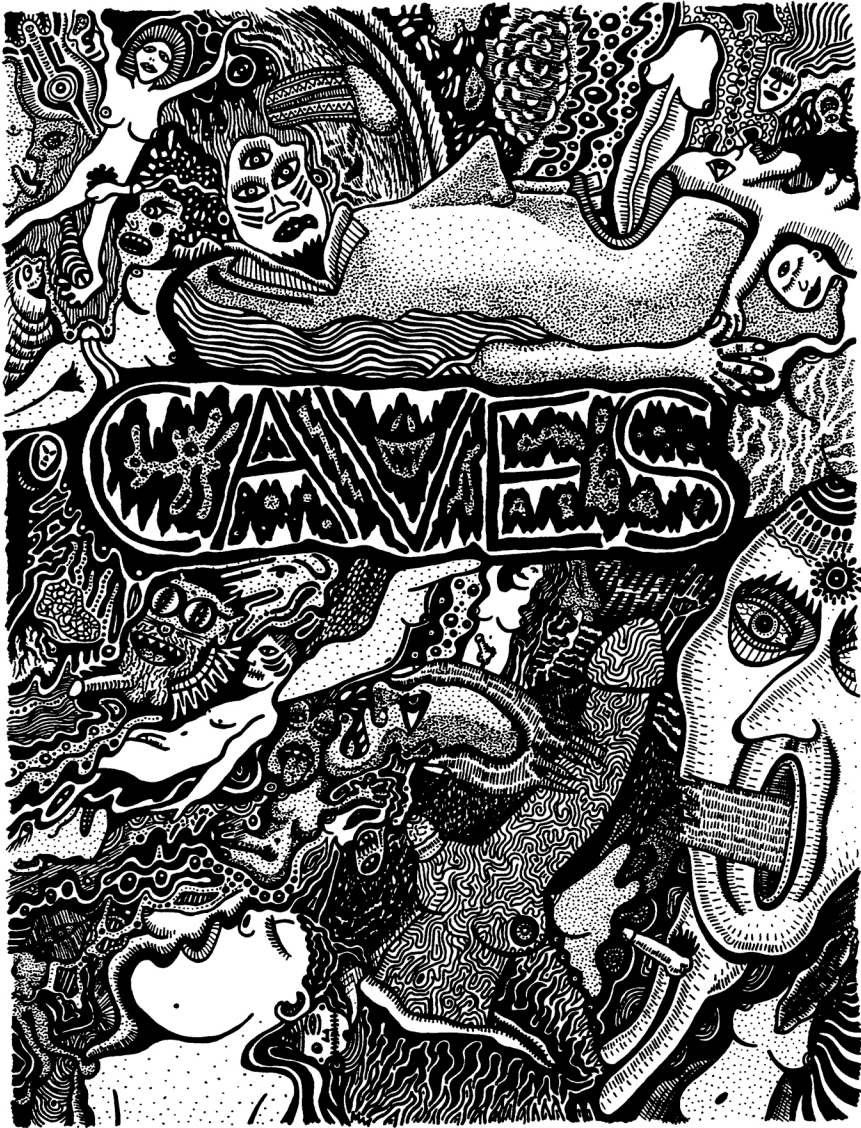
Our tools are magic, our bodies, taboos, and dreams.

This kind of art can be bubbles of childhood ... hidden places where you can play and explore ... it is the kids' under-the-covers world, the playhouse, the treehouse, the cave, behind the barn, playing doctor, cars at drive-ins before going all the way, Huck Finn's raft, teepees. People are afraid of this area of lusty exploring that they think they have out-grown ... but they are sucked into it.

But this kind of art can have a more heavy-duty magical side to it that shocks, offends, and breaks new ground. This side is what is locked in, the subconscious, the womb, the underground, hell/heaven, pleasure/torture, the coffin, the grave, birth/death/rebirth, dream/nightmare, the hidden world of taboos.

Artists of this breed need to be warriors who are willing to go into the areas of taboo, willing to push beyond where it is comfortable and safe to explore and build a larger zone of safeness.

Frank Moore, copyright 1986



Caves cover for Cherotic Magic by Michael LaBash.

The Magical Act of Doing

FROM P-FORM ISSUE 15, FALL 1989

... the poet is the last person who is still speaking the truth when no one dares to ... the first person to begin shaping the new consciousness when no one else has begun to sense it ... these are two of the most essential human functions. Pound once said, "artists are the antennae of the race." whether or not we have an audience, this strong visioning and shaping of a master poem informs the conscience of generations to come.
— Diane di Prima



Most people think the power or the effect of art comes from the seeing of the art. Thus the focus at least in western art has been doing work to be shown, to be seen by as many people as possible ... or at least by someone else. This has caused the development of art as a product to be packaged and sold, to be created with at least one eye on what is sellable, the latest art trends, which is presently politically correct, what issues and styles are currently acceptable to the audience, to the galleries, to the art critics and experts. This blocks artists from doing their visioning and dreaming function, turning them into agents of the present order of things.

The dynamic of seeing art is not the fundamental dynamic of art. The doing of art is art's basic dynamic. The doing of art and having other people see the art work are two separate dynamics, events, rituals. The seeing of art is what the viewer or the listener does in her head. The doing of art is the ritual of creation, is what the artist does. In reality, this ritual has more to do with the act of doing than the act of creation. When a child first draws crazy lines on the wall, he is not trying to create something or express himself or show you something ... but to do something for some effective purpose that our linear logic cannot grasp. The crazy person does his insane rituals, not to express himself but to keep the sky from falling to make pain go away. And it works. The sky does not fall down. Maybe it is because of the rituals of the insane.

The very act of doing changes the whole universe. This is a key principle of magic. By doing a ritual or by speaking a spell, you can effect change. Painting a picture, doing a dance, writing a poem, any act of art can be a magical ritual, the doing of which has nonlinear effects. Seen in this way, most acts of creation are private rituals done in personal caves. What we usually think of as works of art are after-maths of art.

The cave artists operated in this magical way. Their art was not for looking at. This is why they did their rituals and paintings in very dangerously inaccessible, pitch black bowels of caves. The purpose of these paintings and rituals was to magically effect change in the world (the past, the present, and the future as well as the life after death ...) or to communicate with the universal powers. This magical effect and these

communications were caused by doing the art. The act of doing this magical art released an energy, some of which remained within these caves, making them “holy” or magical sites. The walls of a lot of these caves have layers upon layers of magical drawings done by different tribes over time spans of hundreds or thousands of years. These tribes may have been drawn to these dangerously inaccessible caves by this special energy, released through the doing of art, stored in the caves, radiating out of the caves, and recharged by every new act of magic art done within the cave.

This magical action art is not the only kind of art. In the time of the cave art, there was body art which was meant to attract and turn on the opposite sex, and other kinds which were meant to strike fear in the enemy, etc. all through the medium of seeing, hearing, experiencing the art product. There were also arts of decorating, educating, and entertaining which used the medium of seeing/hearing/experiencing by a spectator. Moreover, the action art and the seeing art at times were combined.

The problem with our modern frame of art reality is not that we do art to be seen, but that we have forgotten (or have been made to forget by those who control what is to be seen and what is not) that the power of doing art is the main power of art. The private performance is a way to regain the magical power of the doing of art. Defining what is a private performance is an interesting way to enter the magic. I define it as a ritual that is not for an audience. It is something that has to be done, something you may not even want to do. One of the easiest to frame as a private performance is a shaman going to his secret spot to do rites nobody will see to open himself up for channeling visions that he cannot personally use or tell anyone about. We have seen other obvious private performances; the child, the madman, the artist alone doing art. We can add things like doodling, singing in the shower, playing invisible drums to the radio when you are safe alone in your room. It is something that has to come out. It is something too silly, too taboo, too sacred, too intense, too raw, too vulnerable to be done in public, to be expressed. This may be where real art begins. This kind of doing by one person is clearly private performance. It has an element of secrecy and undercover. I can remember singing on my bed along



with the radio, quickly stopping when anyone opened the door, not wanting to be exposed, not wanting to lessen the magic.

This hidden ritual not only kept me from insanity (some people will say that makes it therapy, not art), but opened nonlinear routes of possibilities not only for me, but for everybody. The private performance gives the artist freedom from limits and shoulds and morals,

so she can go beyond where the society or culture or the consciousness has reached, to connect to the universal power. By doing this she brings a new universal area into this reality.

In my work, I have been trying to discover how private performances affect the outer world. The most obvious and least controversial way in which they affect the outer world is that the doing of a piece that no one other than the doer will know about or experience psychologically changes the doing artist. By his relating to the outer world after the private event, the change is transferred to the outer world. In our culture which focuses on masses, on bigness, and linear cause effect process, this small, intimate, changing effect is usually dismissed as not meaning very much, not doing very much. In my work, I have been applying what I understand of the principles of quantum physics. Physicists have found that there are events that cannot be explained by normal linear ways of looking at things. Linear seeing turns out to be a small frame on top of a much bigger frame they call the chaos theory. In this what first appears to be a small event with little or no effects sets off a pattern of effect. This pattern sometimes even fades or disappears for a time. Then it reappears, causing a wide reaching chain reaction, whereas an event that at first appears big and important usually, after a burst of energy, fades in effect. When seen in this light, the changing effect that is transferred by the artist from the private performance to the outer reality by his living in that outer reality becomes a very powerful source of change.

But this is not the only source of power for change. Artists are surrogates of society who go into the reality of dreams and myths and universal truths. Private, sacred performances give the artists a bubble that is free of taboos and limits. Within this bubble the artist explores the world of visions and dreams. From this place, the artist broadcasts patterns of new possibilities through nonlinear channels, through her body, back to the outer world. (Modern physicists have described the subnuclear particles as patterns of possibilities.) Some of these patterns of new possibilities are stored in the artist's body and in the site, to be released within time; but at the time of the magical private act, a large amount of these patterns of new possibilities are released directly into the outer world through nonlinear means, causing nonlinear

chain reactions of change.

Both the direct broadcasting and the radiating through time of these patterns of possibilities are experiential mediums. These mediums are much less vulnerable to being co-opted or mistranslated than are documentation or art products. Documentation and art products are linear mediums by which private performances have an effect in the outer world. This is because the broadcasting and the radiating



of new possibility patterns are transmitted on physical, psychic, sub-conscious energy levels ... rather than on intellectual, visual, political, conceptual levels.

I have been experimenting with this nonlinear effect ever since, both in my private and public work. In my private work, it is the relationship between me and an active other within a special reality beyond the normal taboos and social constraints. Within this intimate reality, the active other cannot be seen as an audience.

I sometimes put ads in the straight casting papers for actors. The ultimate purpose for this is not to get actors for my work (although once in a blue moon I find an actor in this way). The ultimate purpose is to expose society to the magical alternative reality that this kind of work, the kind of person I am, and the kind of body I have, represent ... exposing it one on one, personally. By this magical confrontation, seeds and time bombs are planted within the active other. She becomes a carrier of the magical virus. The straight actor probably will never do weirdness called performance (although that is always a possibility), but somewhere down the line, the seed will grow, the bomb will explode. When Annie Sprinkle and Veronica Vera turn an average person into a sex star in their private studio, when Linda Montano teaches someone to be a saint at her retreat, when I train my Chero apprentices, we and our "students" become metaphors which open the possibility to society at large. By that average looking woman becoming a sex star, society is closer to becoming a sex star. By riding within metaphor reality artists reach the realm of myth, dream and the universals.

My "public" work is firmly rooted in my private work ... so much so that it is not useful to try to divide it up in that way. When I do a public piece, I am not doing it for the audience. It is public only because an audience would add to the energy, or at least will not get in the way. Elements of my public pieces arise from the private, secret, intense roots. The purpose of the private piece is not to create these elements for the public pieces, but to do these elementary acts within a sacred freedom. These acts then find their way into the public performances.

When the linear reasons are cut away from the rehearsal process, what are usually called rehearsals can be seen as private rituals, valid

within themselves, whether or not they lead to public performance.

My public pieces usually have a private aspect to them. This was especially true seven years ago when I did a free bi-weekly performance series at the University of California at Berkeley. Although it was open and advertised to the public, usually only one or two people came. This forced these people to be an active part of the performance (even if they walked right out). This created a private space in which magic could happen. The acts performed there have found their way into my public pieces; the documentation of these pieces have gotten me grants and bookings. But these, as we have seen, are only linear effects. There were nights when nothing seemed to have happened. But years later, the people have come back to say the performance was a turning point in their lives. I have stopped trying to get a linear understanding of what happens in a performance, and rather just do, merely perform ... and let the magic do what it will.

Public pieces can turn into private pieces. In my work, there comes a point, which is different for each person, where there is a change from passive audience to active participant. Even watching becomes an act of involvement and vulnerability. At this point, a large number chose to leave the performance, which is in itself a vulnerable act of involvement. This would turn the performance from a piece that my cast and I are projecting for the public to an act, a magic ritual which all of the people there are performing together.

In reality, a large percentage of my public ritual work is made up of private and secret sections. Some of these private, secret sub rituals take place before the performance, or within a hidden cave, locked box or vault, away from the experience and knowing of the audience. What happens within these secret sub rituals greatly influences what happens in the public performances, even though there are no physical or linear links between the public and the secret sub rituals. When the secret sub ritual fails to reach the taboo breaking intensity, the public ritual falls flat. Kristine Ambrosia has taken this aspect of the nonlinear principle further by performing secret rituals alone on a mountain top or in a hidden room while her public performance goes on many miles away.

Other sections of my public performance are private because they

are only experienced within the mind and/or body of the person, or between the bodies of two people. I have several techniques I use to achieve this. For a large portion of the performance, the people are blindfolded and are directed not to speak. In this way, what she experiences comes without the influences of others. She is taken alone into caves without knowing what others have done or how they have reacted. She is told she can do whatever she wants, but not to reveal what happens within the room. This creates a freedom from taboos and from outside pressures.

As we have seen, the secret, hidden quality has always been an aspect of the kind of art we have been talking about today. One of the reasons to use secrecy is to draw a circle around the magic work that protects it from the prevailing taboos, morals, and judgements. This is especially important for a student just starting out, who cannot distance her artistic self from social pressures. But this circle or secrecy is not just for protection. The shaman did her art within secrecy because this focused the energy released by the act back upon the act. This feedback cycle intensified the power of the act. A good example of this is when Barbara Smith sat nude on a comfortable mat for a night in a room. Men could come in one by one, and do whatever they wanted with her, but what was done in the room could not be revealed. For years after, rumors of what happened in that room grew up wildly, continuing to release imaginative energy. Smith has done public performances in which she had tantric sex. But on deep levels, this may be much less powerful than the performance in which she may have just sat on a comfortable mat. The magical trigger was the public secrecy.

All the qualities and hidden channels of effecting, healing, changing, dreaming, myth giving powers that we have seen in private performances are also present in public performances; but in public performances layers of seductions, limitation, consideration, taboos, morals, ways of being politically correct are laid on the art and the artist by the powers either of the establishment or the “alternative” power systems of the present society or both. When I do a public piece, I am not swayed by how many people come or how many walk out, because I am still functioning, and rooted, in the channels of magical change that I became aware of by doing private performances. This

rooting in private rituals gives the artist freedom from, and weapons against, the corrupting concerns of money, fame, competition, good taste, acceptance, and the search for an audience. This freedom is important in shamanistic art, which is art that acts for nonlinear change, because, by bringing new dreams, new myths, new visions into society from the universal underworld, it will radically change society. By being linked to a power system, be it establishment or alternative, the artist is trapped in a basic conflict of interest, because she has aligned herself either with protecting the social system or with a certain manner of change, when her true job is to carry the new visionary myths from the gods into this world through her body.



When the artist is rooted in private rituals, it becomes clear that she is not an agent for society, or some political movement, or the art galleries and art “experts”, or even for her own individualistic imagination. Instead, she is an agent of the gods, of dreams, of visions and myths. This causes reactions in society, especially when the piece is public. Karen Finley is criticized for limiting her audience because she offends them by her words, anger, nudity. An artist who is rooted in the private channels is not affected by this attempt to curb the power of the art by strapping it to audience acceptance and agreement. The power of a Karen Finley is the taboo breaking energy she releases into society. This societal pressure to tame art down, which usually sounds very reasonable and comes even from liberal sources, is very hard for the artist to resist who is not familiar with the hidden channels of change.

Another example of society’s attempt to rechannel the change coming from shamanistic art is what an “art expert” told me “your work is ... not art ... (because) it doesn’t address the concerns ... (which are a) part of the current art dialogue, whether it be mainstream or ‘alternative’ ... curators and presenters are (not) obliged to show it.” She went on to say that I should stay “in (my) own sphere”, and that I don’t need the public channels that galleries represent. Which is true. But galleries and the people who think what is in galleries is the full range of art need the artists, not the reverse. The magic of private performance is needed to expand the narrow, shallow river of “the current art dialogue”, controlled both in content and depth by the art experts. Fortunately, there are galleries which are willing to go into the magical unknown represented by private performances.

Another way society tries to deball the magical power or private performance is to co-opt it by absorbing it back into the normal reality. What happened to Paul McCarthy is a classic example. Paul is, or was, the best of the modern shamanistic performers.

In the 1970s, he did performances in run-down motels. He transformed into a rubber masked trickster who called forth realities of vomit, of messy meals of dog food, mayo and catsup ... of wearing women’s clothes ... of hard-ons dangling out of girls’ underwear fucking dolls, tubes up asshole and down throat and up the nose ... of

fucking alone in a motel bed in mayo ... of walking bloodied barefoot on glass. Friends watched via video in another motel room. But most ran out in shock. This shock is a special kind of shock. It is not the shock of when a youngster uses obscenity or when a guy exposes himself. It is not a reaction or an aggressive act. It is more like culture shock. It is a reality shock. It is when two different realities come together, collide, and combine. This happened around Paul's pieces. Most people could not handle it. But the shock released incredible amounts of uplifting energy.

By the early 1980s, Paul had been discovered by the art scene. He was invited to the S.F. Art Institute to do a performance. The big hall was packed with students. Paul did his rituals, which in the past would have cleared the room, shocked and physically disturbed most people; but this time, the audience laughed and clapped at everything this clown did. They even drank catsup with him to show how hip they were. There was no shock, no magic, no colliding of realities.

Paul stopped, defeated. He was cut off from his private, magical roots by being transformed from an outlaw magician into a hot artist. He told me the day after he felt the loss of the magic but did not know how to get it back. After a few more performances, he stopped performing ... which is a great loss to us all. He was defeated because he underrated not only the importance of his private magic, but how much it threatened normal reality.

Frank Moore, copyright 1989

Cherotic Magic is a major attempt to introduce a powerful system of magic into our modern western everyday life, thereby explosively expanding such concepts as sex and human relationships. The clear, down-to-earth text is amplified by the non-linear trance illustrations by LaBash.

"Moore, paradoxically a severely disabled cerebral palsied human being, who cannot clearly utter a single word is simultaneously a clear and eloquent writer about a reality-shifting form of art he calls Cherotic Magic and a spectacularly courageous, ecstatic journeyer and practitioner of shamanic transformational art.

Reversing the ideas of normal causality, his book guides one towards powerful experiences of re-integration into a unified field of consciousness brought about by the apprenticeship. The radical purposes of the book initiate a teacher/student relationship more appropriately similar to a guru situation than the normal art student context which we all know can be one which borders on charismatic adulation. Rather, the relationship is intended to awaken and restructure the whole being with access to an interrelated "web of all possibilities," a potentiated ground of existence, from which the student may return empowered with energy, vision and unflinching faith to change the so-called reality structure of this fragmented and specialized culture. The process is a form of magic, which inspires a sense of body wholeness and aliveness where the personal power is to be found. A manual of faith and a description of the nature of apprenticeship, the book is a clarification of the sort of contractual agreement one enters with a teacher, rarely stipulated but here clearly spelled out. This agreement is one of mutual responsibility where the risk is clearly seen to be taken by both parties.

Moore himself raises the question of Shamanism /as art - /as performance - /as therapy. He cites performance as the bed of mystical initiation, rites of passage, mystical ceremonies where art/science, philosophy, and psychology and theology merge and become whole once again. Here, we may experience these things as at once ancient and strange. The breaking of restricting taboos and inner barriers moves towards a place not of isolated individualism, but one of connectedness both in the interior landscapes and with each other."

- Barbara Smith, performance artist



Frank Moore. Photograph by Eric Kroll.

"Frank Moore's *Cherotic Magic* presents an innovative and extremely individual view of magic wherein one will find little about candles, incense, and the like, but much about the structure of the universe and our ability to live within it as creatures of ecstasy. Moore is a well-known performance artist whose life has been a testament to the power of the magical path. Born quadriplegic, he has risen to a position of note in artistic circles and to a level of great sophistication as a teacher of the magical path. Now, in *Cherotic Magic*, the esoteric bases of both his art and his magic have been made available in written form."

- Timothy O'Neill, Gnosis Magazine

Cover art & book design: Michael LaBash Graphic Design

<http://www.designbymikee.com> • <http://www.lavapen.com>